JUKE

· AUSTRALIA'S · MUSIC

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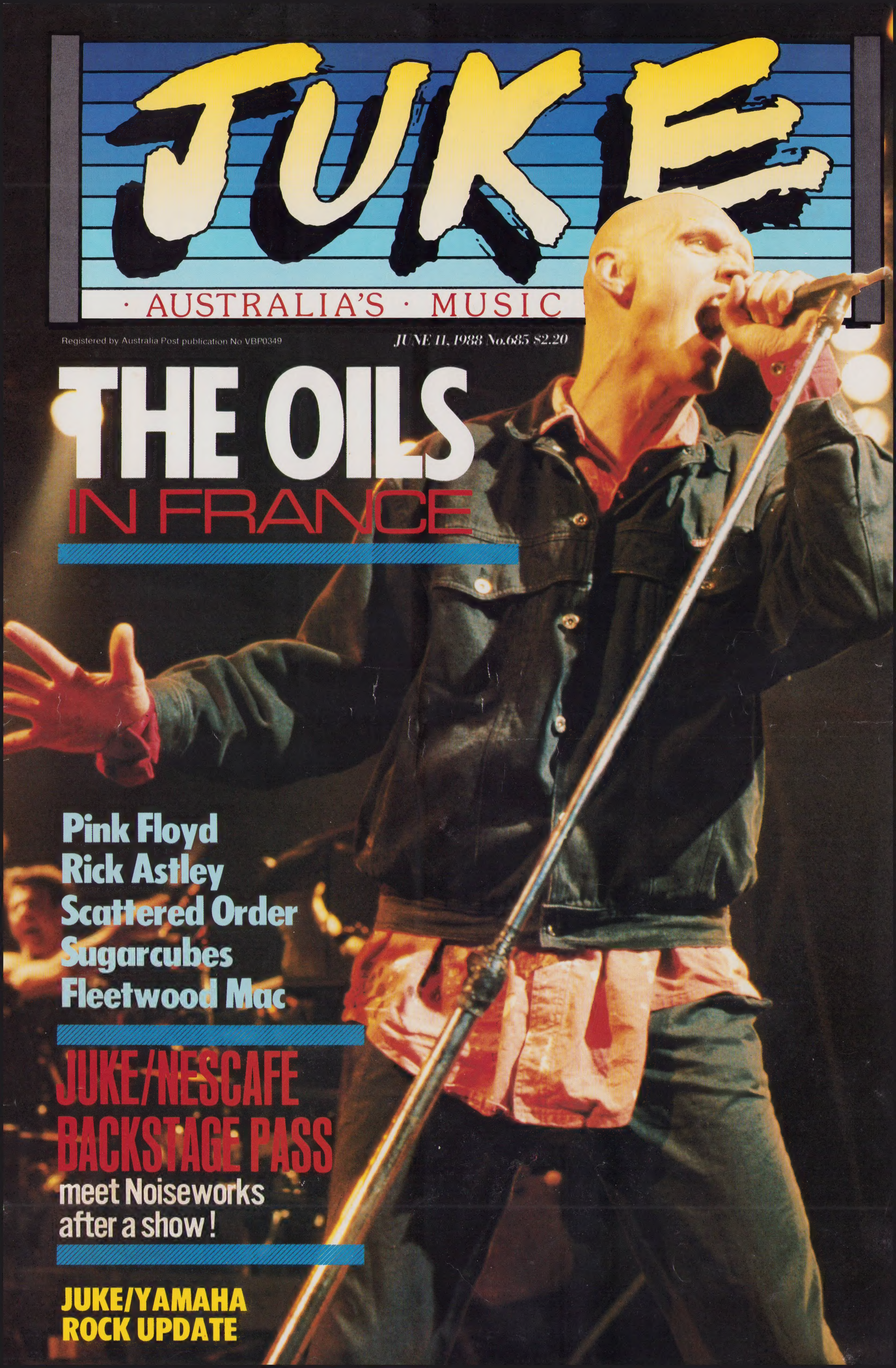


THE OILS IN FRANCE

Pink Floyd
Rick Astley
Scattered Order
Sugarcubes
Fleetwood Mac

JUKE/NESCAFE BACKSTAGE PASS

meet Noiseworks after a show!

JUKE/YAMAHA ROCK UPDATE

Premier Harbour agency

PRESENTS

AUST. TOUR

SO FAR SO GOOD

JULY 1988

HUNTERS & COLLECTORS

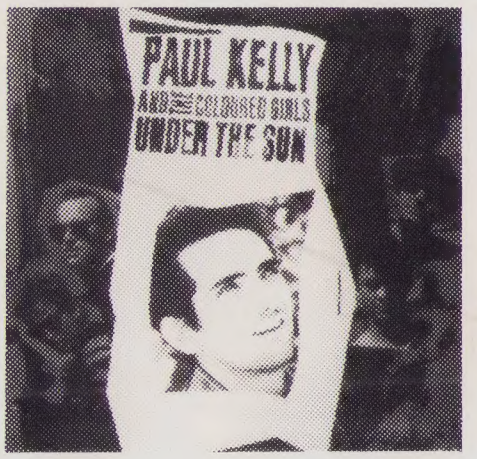
PAUL KELLY AND THE COLOURED GIRLS

THE HOT WINTER CONCERTS!!

JULY 1st . . . . . **BRISBANE FESTIVAL HALL**
JULY 2nd . **THE GENERATOR** Surfers Paradise
JULY 3rd . . . . . **LISMORE WORKERS CLUB**
JULY 6th . . . . . **QUAY ONE** Newcastle
JULY 8th . . . . **SYDNEY, HORDERN PAVILION**
JULY 9th . . . . . **THE STATION** Jindabyne
JULY 10th . . . . . **CANBERRA, BRUCE STADIUM**
JULY 12th . . . . . **BRIDGEWAY HOTEL** Adelaide
JULY 15th . . . . . **MELBOURNE FESTIVAL HALL**
JULY 16th . . . . . **DEAKIN UNIVERSITY** Geelong

HUNTERS & COLLECTORS
WHAT'S A FEW MEN?
RML53253

WHITE LABEL RECORDS



PAUL KELLY & THE COLOURED GIRLS
UNDER THE SUN
RML53248

Mushroom

THRU FESTIVAL RECORDS

SPECIAL GUESTS: Melbourne & Geelong **BLUE RUIN** / Brisbane & Newcastle **UPS & DOWNS**
Sydney **ED KUEPPER & THE YARD GOES ON FOREVER** / Canberra **HUXTON CREEPERS**

HIT THE ROAD, MAC !

Machinations kick-off an east coast tour this week in support of their new single "Intimacy" and a soon to be released LP, *Uptown*.

The first single from the LP, "Do To You", was released in August last year and went Top-20 nationally.

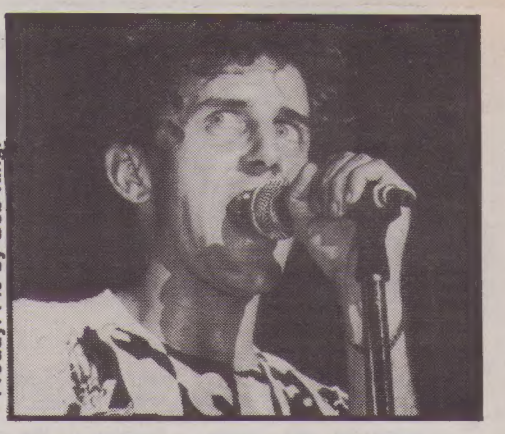
"Intimacy" was produced in the US, by New Jersey-based producer Andy Wallace, who also worked on album session.

Dates for Machinations are:

June 8 — The Powerhouse, Toowoomba
June 9 — The Generator, Surfers Paradise
June 10 — The Patch, Coolangatta
June 11 — Mansfield Hotel, Brisbane
June 12 — Stewarts Hotel, Alexandra

Headlands

June 15 — The Roundhouse, Sydney
June 16 — Ingleburn RSL
June 17 — The Venue, Dee Why
June 18 — Cove Tavern, Sydney
June 19 — Penrith Leagues, NSW
June 22 — Velvets, Bendigo, Vic.
June 23 — St Hilda's College, Vic.
June 24 — Melbourne University
June 25 — Corner Hotel, Melbourne
June 26 — Mentone Hotel, Melbourne



• Freddy. Pic by Bob King.

PRINCE'S "LOVE SEXY" TOO SEXY ?

Prince's new *Lovesexy* album seems to be too sexy for some record stores in America.

The jacket, which features a photograph of the superstar reclining in the nude against a large orchid with a prominent pistil, does not entirely reveal Prince's charms.

But some of the large chains have refused to stock it . . . or are discreetly stocking it at the back of their shops.

The giant Wal-Mart chain has banned the LP from its 1,000 stores across the country.

A spokesperson for the chain says that their customers would find the cover offensive, and that offending or alienating their customers would not be good business.

WEA in America say they're not concerned, adding that Wal-Mart are a conservative family-orientated business who've also banned the new LPs by Poison and Great White for their record sleeves, and a few years ago stopped stocking all kinds of rock magazines.

In America, *Lovesexy* had an advance order of three quarters of a million, and has been selling steadily enough for WEA not to even think of changing the sleeve design.

Pulse

MORE GEORGE BLOW OUTS

Already forced to cancel dates during his European trek, George Michael has struck another blow for his fans — he's had to cancel five shows from his upcoming dates through England and Ireland.

The official reason is his recurring throat probelm.

The Unshaven One is far from being impressed with reports that his medical problems are cocaine-caused.

"I've been suffering a recurrence of my throat problem, which besieged me in Australia, and on medical advice, I'm taking two weeks off."

Word has it that George has been recuperating in his new St Tropez house, which has its own heliport, pool and tennis court.

HIT ME WITH THAT SOLE, JB!

James Brown, recently charged with trying to kill his wife, has now been charged with drugs and firearms offences after another bust-up with police outside his home.

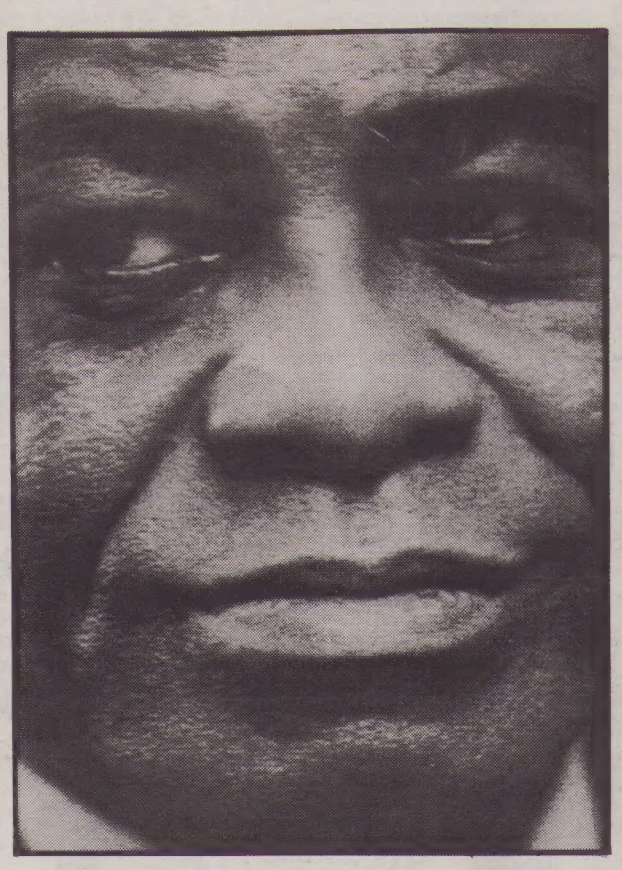
The 55 year old singer was arrested after he tried to flee from police who had been called to his South Carolina house by a neighbour because Brown was abusing his wife Adrienne again.

The Godfather tried to escape in his car when officers arrived to investigate the situation, and a struggle ensued.

Aiken Country sherriff Carrol Heath said seven grammes of PCP, a hallucenogenic drug, and an illegally-held revolver were found in Brown's car.

The singer was later charged with possession of the PCP, illegal possession of a firearm, assaulting a police officer, resisting arrest and failing to stop for police.

He was jailed briefly and later released on bail.



● **Brown: pictured after a heavy session of Christianly wife-bashing.**

WHO'S CRUED UP?

Motley Crue, embattled with all kinds of setbacks and rumours in the last six months have run into another snag — their long time producer Tom Werman has refused to work with them any more.

Werman claims that he finds Tommy Lee and Nikki Sixx particularly difficult to work with, and says he will not be working on Crue's long awaited follow up to their platinum *Girls Girls Girls*.

Trouble began when Werman and Crue started work on a track for an undisclosed movie soundtrack. But they fell out and the soundtrack has now been scrapped.

At press time, Crue were tossing up whether to find another producer or take over the production themselves with an engineer helping out. This means that work on the LP, due to start in July after Werman finished recording an album with young band Kix, will be delayed further.

Crue, already plagued with stories that drugs and alcohol have made them uncontrollable, have also been unable to hush up the stories that the Trippe/Farrano switcharoo — where the original Nikki Sixx was quietly replaced by somebody else when they first got sent to prison. Since it was first exposed in January, more and more American music papers have been reporting it as fact. America's yuppie bible *Rolling Stone* is investigating the story and promises to "reveal all".

The story was originally thought to be "fantasy by a journalist" when it was first published. Now the guy who did the impersonation, Matthew John Trippe has filed a suit with the US circuit Court of Appeals in Florida, claiming that Crue manager Doc McGhee and his partner Doug Thaler hired him to impersonate Sixx throughout 1983-85. Trippe claims he hasn't been paid fully for his stand-in activities, during which he played concerts with Crue and wrote songs with them.

One metal magazine proved to its audiences that a stand-in did take place — in some photos, Nikki Sixx towered over singer Vince Neil, in others he was smaller. A survey also showed that in different pictures, Sixx had different shaped belly buttons!

● Nikki Sixx is this?

JERRY IN JULY

Jerry Harrison and his band Casual Gods, will be in Australia for dates in July.

Harrison, a keyboard player/guitarist with Talking Heads, is currently riding on the wave of his most successful solo project to date, with his single "Rev It Up" going Top 5 in Australia.

His album, *Casual Gods*, has also had great success worldwide.

Harrison's backing band, The Casual Gods, features two former members of Talking Heads in keyboard player Bernie Worrell and rhythm guitarist Alex Weir, both of whom toured Australia with the 'Heads in 1984. Also in the band is lead guitarist Chris Spedding (ex-Bryan Ferry), drummer Rick Jaeger (ex-Bodeans, CSNY, Dave Mason) and bassist Ernie Brooks (ex-Modern Lovers). Backing vocalists Roberta Freeman and Joyce Bowden will also be joining the group on tour.

Although best known for his role in Talking Heads, Harrison was also a member of the critically acclaimed Modern Lovers, prior to joining the 'Heads.

He has released two solo LPs — *The Red And The Black* (1981) and *Casual Gods* — and he's also produced records for the Bodeans, Fine Young Cannibals, Violent Femmes, Nona Hendryx and Elliot Murphy.

Tour dates for Jerry Harrison and The Casual Gods are:

Tuesday, July 12 — Enmore Theatre, Sydney
Wednesday, July 13 — Dapto Leagues Club, Wollongong
Thursday, July 14 — Quay 1, Newcastle
Monday, July 18 — Adelaide (Venue TBA)
Thursday, July 21 — Brisbane, World Expo '88
Friday, July 22 — The Palace, Melbourne
Saturday, July 23 — The Palace, Melbourne
Sunday, July 24 — 21st Century Dance Club, Frankston, Vic.

BARBED WIRES

Edited by CHRISTIE ELIEZER

Tickets for Bruce Springsteen's five concerts at New York's Madison Square Gardens sold out in six hours, resulting in a likely gross of $2.2 million.

Incidentally The Brooce wandered into a New Jersey record shop and bought two records. One of them was Paul Kelly's *Gossip.*

• **Kylie Minogue's** debut LP features a re-recording of "Locomotion" because her producer reportedly hated the original rendition.

• Nice of Mushroom Records to confirm **The Models** have indeed broken up, only six months after *Juke* broke the news.

• Volvo in America have nad to apologise to the **Rolling Stones** (and pay a thumping out of court damages) for using their "You Can't Always Get What You Want' without permission.

• **Patti Smith's** long awaited comeback LP *Dream Of Life* is released in America on July 12. Those who've heard early tapes say it's brilliant.

• All police leave reportedly cancelled in England for later this month when **Bros** kick off their first ever tour in that country.

• In between touring America and Europe with **The Church,** guitarist **Marty Willson-Piper** is also preparing to record his third solo LP *God Of All Religions.* Sessions will probably take place in the US.

• **Thomas Dolby** who marries actress **Kathleen Beller** next month, says he doesn't watch *Dynasty,* and hence wasn't aware of how hugely popular Kathleen's character in the show Kirby is.

"When we met, neither of us had heard of the other one" recalls Tommy. "It was strange when we started going out. We'd go into a restaurant and someone would come bounding up with an autograph book — I'd put on my best smile, and then they'd go straight over to Kathleen!"

The future Missus Dolby is featured on the cover of his new LP *Aliens Ate My Buick.* So, has he got a huge American car himself?

"No! I once hired a pink Mustang convertible in the States but one day I got it home and it started spewing foam green liquid. Now I drive an Alfa Romeo."

• **Rumour of the week:** Sydney's **Headstones** to break with the bassplayer joining **Hoodoo Gurus?**

• So how did the Cairns-based **Johno's Blues Band** end up with a recording deal with WEA?

It started when former **Sherbet** keyboardsplayer **Garth Porter** was asked to submit a song for the soundtrack of *Crocodile Dundee II.* He wrote "Don't Knock The Croc" and got Sydney session slide guitarist **Kirk Lorange** to play on it. Stumped for a vocalist, Lorange suggested the one from a band he'd seen in North Queensland.

The song didn't make the soundtrack, but WEA liked it so much that it's being released as the JBB's debut single which is being produced by Porter.

• So how did **Terence Trent D'Arby** celebrate when he heard the news that his single had gone to No. 1 in America?

Why, he smashed up his hotel room! Yep, tore down the curtains and light fittings, heaved the TV set out the window, smashed up the chairs etc.

Unfortunately the hotel manager didn't care for this kind of celebration, and informed Terence and his minders that he'd sent for the police. Alarmed that this would cause bad publicity, Terence quickly paid for the damages and beat it.

• **Rick Springfield's** new US single "Honeymoon In Beirut" getting a lot of airplay in . . . you guessed it . . . Beirut!

• Original **Sweet** members **Brian Connolly** and **Steve Priest** have reformed the '70s glam-metal band and signed a deal with the small Mechanic label.

The band features guitarist **Neil Hayward** and a to-be-named drummer, and are recording an album later this month.

• **David Ruffin,** one time leader of **The Temptations,** has been charged with the possession of cocaine.

• Look out for two concert movies featuring the late'n-'great **Jimi Hendrix.**

One will be Hendrix's entire Woodstock show from the famous festival in 1969, while the other will feature even rarer footage of Hendrix at the 1971 Isle Of Wight festival. Soundtracks will be expected to accompany the movies.

The films have been put together by veteran producer **Alan Doughlas** who is regarded as the official keeper of the Hendrix archives and has been instrumental in finding and polishing up old tapes and releasing them as albums.

The announcement of the concert movies has led to a search for the rest of Isle of Wight footage. It is definite that someone did film some brilliant performances by **The Doors, The Who, Sly & The Family Stone** and **Miles Davis** but no one can track down the chap(s).

• **Prefab Sprout** drew up outside their Milan hotel in their hired car. . . to find armed police running around looking very busy. Trust the Sprouts to turn up when another Mafia shoot-out was taking place.

• At a recent London show **Johnny Cash,** playing guitar (or gu-taar) and bagpipes behind him was none other than **Glen Campbell.**

• Congrats to **REM'S Peter Buck** who got married during a holiday in Mexico to his long time girlfriend. We, a em, aren't quite sure what her name is, but we know she runs a club in the band's hometown of Athens, Georgia.

• During an Adelaide visit, Sydney's **Roaring Jack** got together with SA bands **Ugly Ugly Ugly** and **The Handmedowns** for a Rage Against (Tertiary) Fees concert.

• **Is Paul Simon** trying for a reconciliation with ex-wife actress **Carrie Fisher?** The story is that the two are getting on so well (they divorced in 1986 after a two year marriage) they might head back to the altar.

However, this means one of them will have to move. Carrie lives in Hollywood (complete with a buggy and two wooden cows in the front yard) while Simon has an apartment and country house in New York.

• The video for the **Huxton Creepers** new single "Rack My Brains" was shot at the Yarra Bend golf course in Melbourne by long time friend **Andrew Worssam.** It was inspired by the band's favourite movie *Caddyshack,* which the members recite line for line in their more bored moments.

Over the last few weeks, the Creepers have been playing high schools where young **Rob Craw** exhibits his new found matinee idol status (siiiggghh) by getting mobbed by the students at one girl's school.

The Creepers recently played a one-off Sydney show at the Sydney Cove Tavern where they were supported by **Naked Lunch** whose guiarist is **Roger Gold,** the man who signed them to his old label Big Time. (Gold was spotted jamming with the Creepers at their record label at the Tivoli in April). The band is also playing a special show at the Carrara Oval on the Gold Coast on Sunday June 12 after the Brisbane Bears v Richmond game. (Quite odd, as The Creepers are avid supporters of the Melbourne team).

• **Kris Krisofferson** named one of America's Fathers Of The Year. . . well deserved as he has nine children by three marriages.

• **Metallica's Lars Ulrich** confesses to being an avid fan of the album by Sydney's **Mortal Sin.** The band, who look like they've snared the support stint on the Megadeth tour, are currently working on their second LP, due in the spring.

• During an appearance at a New Orleans jazz/blues festival, **Stevie Ray Vaughan & Double Trouble** accompanied on stage by **BB King, Alberts Collins** and **Kate Webster.** The jam was filmed and shown on American TV.

• Already three record labels are chasing the new band formed by **Billy Seehan (ex-Dave Lee Roth) Eric Martin** and young hotshot guitarist **Paul Gilbert.** The group is currently auditioning drummers.

• Poor **Rick Astley.** He looks so deadly average that when he went out to try and buy an expensive BMW, the salesmen haughtily told him he didn't look like he had the money, and sent him packing. In the last few weeks, Astley's been trying to buy a mansion in London — and thrice has been outbid at the very last minute! Just last week he tried to clinch a deal for a $250,000 place in Lancashire, but was outbid at the last minute.

• Has **Malcolm McLaren** split from **Lauren Hutton?** Is that why he was seen in earnest chat with **Rosanna Arquette,** backstage at a **Sinead O'Connor** gig in LA.

• The original **Damned** are reforming specially for an Amnesty show in England that includes **Joe Strummer, Aswad, Big Audio Dynamite, Fairground Attraction** and **The Stranglers.** The reunion takes place on Sunday June 19 when **Captain Sensible** and **Brian James** rejoins **Dave Vanian** and **Rat Scabies.** According to Rat "we're doing it for the fun, the finances and the fans but mostly Amnesty. I suppose you could say that Captain's back on the Christmas card list again".

Scabies was recently reunited with **Brian James** in a series of English gigs under the name of **Stink Insects.** He also invited Cap'n Sensible to contribute keyboards to some solo recording. However it doesn't look like the original Damned will stay together. The current line-up — with guitarist **Roman Jugg** and bassist **Bryn Merrick** — are scheduled to plays, gigs through Britain and Europe.

• **Elton John** thought his house was getting a bit cluttered — so he's having a garage auction. . . of items worth about $7.16 million. The collection of 2,000 castoffs (including pieces of Bugatti furniture of which Elt has the world's largest collection to feather lined specs and a bronzed figure of a woman with curlers in her hair) will be displayed in Tokyo, New York, LA and Sydney before being returned to London where it will be auctioned.

• Look out for a **Jeremy Oxley's Sunnyboys** EP out through WEA shortly.

• Forthcoming **Public Enemy** LP contains a track called "Louder Than A Bomb" inspired by the title of **The Smiths'** gratest hits elpee *Louder Than Bombs.*

Meantime, Morrissey's pal **Sandie Shaw** is about to cut a new album. Morrissey and **Jesus & The Mary Chain** have written songs for it, and guest musos include **Communards' Richard Cole, Neil Coneh** from **Prefab Sprout** and **Morrissey's** drummer **Andew Paresi.**

• **Chris Spedding** has joined **Jerry Harrison's** solo band **Casual Gods.** The Gods are negotiating to tour there later in the year.

• Melbourne's **This Is Serious Mum** new LP titled *Great Truckin' Songs From the Renaissance* while the first single off it is titled "(I'm Interested In) Apathy".

• British indie band **Stump** desperately trying to get veteran actor **Charlton Heston** to appear in the video of their next single "Charlton Heston".

• **Heart's** guitarist **Howard Leese** has got *four* Porsches.

• **Howard Jones** two of **10,000 Maniacs, Guadalcanal Diary, Lene Lovich, Nina Jagen** and **B-52s** are appearing at the first ever Animal Rights Musical Festival held in Washington DC later this week.

Belinda Carlisle meantime confesses she makes a sizeable contribution to Animal Lib.

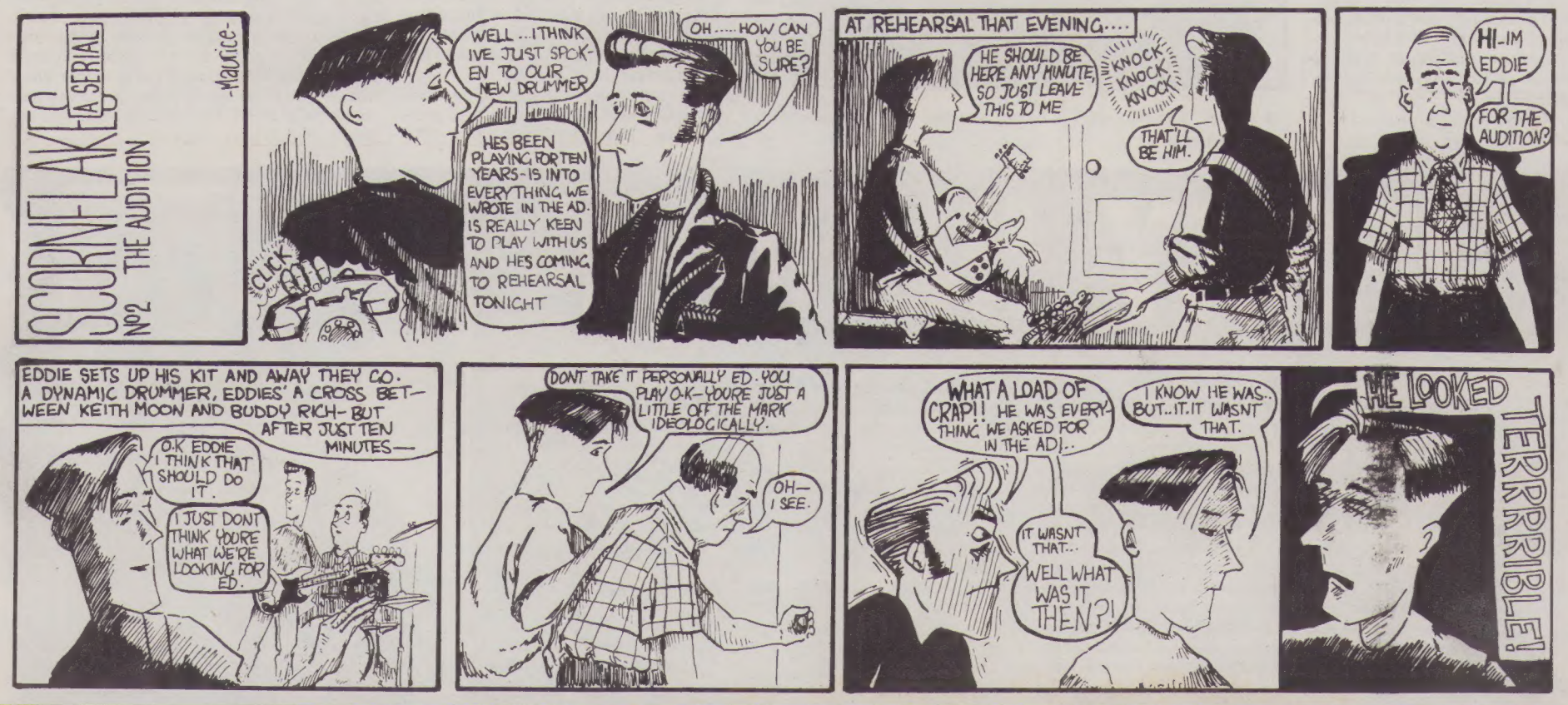
• On the American charts **Hall & Oates** have scored their 16th Top 10 hit. . . putting them ahead of the **Everly Brothers** as the duo with the most amount of Top 10 hits in America ever. H&O also edge out the Everlys as the duo with the most amount of Top 40 hits: they have 26, the Everlys 25.

George Michael's "Faith" has gone to No. 1 on the black charts, making him the first white artist to land a No. 1 black LP since the **Bee Gees** did it with *Saturday Night Fever* almost ten years ago. Michael is the first white *solo* artist to top the black charts.

• Actor **Michael Douglas** says: "I've figured out today's rating systems *G* means the hero gets the girl, *R* means the villain gets the girl and *X* means everybody gets the girl."

• Since **Bob Geldof's** peddling a brand of shaving razor on British TV increased it sales by 188% he's been in big demand for ads. Now he's been signed up to promote milk in the UK.

Huxton Creepers' guitarist Paul Thomas (L) and the band's manager Mark 'Wally' Burchett showed-up at Melbourne's Cleeland High School to strut their stuff at a recent 24 hour dance-a-thon, organised by year 11 students. (Pic by Polly Bourikas)


SCORNFLAKES A SERIAL
Nº2 THE AUDITION
-Maurice-
WELL ...I THINK IVE JUST SPOKEN TO OUR NEW DRUMMER
HES BEEN PLAYING FOR TEN YEARS - IS INTO EVERYTHING WE WROTE IN THE AD. IS REALLY KEEN TO PLAY WITH US AND HES COMING TO REHEARSAL TONIGHT
CLICK
OH..... HOW CAN YOU BE SURE?
AT REHEARSAL THAT EVENING....
HE SHOULD BE HERE ANY MINUTE, SO JUST LEAVE THIS TO ME
KNOCK KNOCK KNOCK
THAT'LL BE HIM.
HI-IM EDDIE
FOR THE AUDITION?
EDDIE SETS UP HIS KIT AND AWAY THEY GO. A DYNAMIC DRUMMER, EDDIES' A CROSS BETWEEN KEITH MOON AND BUDDY RICH - BUT AFTER JUST TEN MINUTES—
O.K EDDIE I THINK THAT SHOULD DO IT.
I JUST DONT THINK YOURE WHAT WE'RE LOOKING FOR ED.
DONT TAKE IT PERSONALLY ED. YOU PLAY O.K - YOURE JUST A LITTLE OFF THE MARK IDEOLOGICALLY.
OH— I SEE.
WHAT A LOAD OF CRAP!! HE WAS EVERYTHING WE ASKED FOR IN THE AD!..
I KNOW HE WAS.. BUT..IT.IT WASNT THAT.
IT WASNT THAT..
WELL WHAT WAS IT THEN?!
HE LOOKED TERRRIBLE!

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CHOIRBOYS GO PLATINUM

The Choirboys' *Big Bad Noise* LP has gone platinum, only two months after its release.

The album has already borne three singles, including the current "Struggletown", which features a clip shot by Aria Award winning clipmaker, Claudia Castle.

The first single "Run To Paradise", lifted in advance from the LP late last year, has become one of only five songs to be released in the '80s, which has stayed in the Oz Top 40 for half a year or more.

REDEYE BANDS ON TOUR

Four of Sydney label Redeye are going on a package tour through Sydney and Melbourne to promote their new records.

The four bands — The Crystal Set, Curious (Yellow) The Bhagavad Guitars and The Mexican Spitfires — have got EPs out, hence the brief tour's name *Extended Play*.

They kicked off at Max's Petersham in Sydney on the weekend, and make their way down to Melbourne this week:

Friday June 10 — Corner Hotel
Saturday June 11 — The Old Tote

The tour then returns to Sydney for two nights at the Harold Park Hotel to celebrate Redeye's third birthday.

On Friday June 24, Curious (Yellow) and The Bhagavad Guitars appear.

On the next night, Crystal Set headline with Mexican Spitfires supporting.

All four EPs are out in early June. Curious (Yellow's) EP is called *I Am Curious*, The Bhagavad Guitars', *Foreverglades*, Mexican Spitfires' *Lupe Velez* and Crystal Set's *Cluster*.

• Sydney's Bhagavad Guitars

WALKER'S CATFISH, IN THE SWIM

Don Walker, keyboard player and songwriter with the legendary Cold Chisel, is soon to emerge with his new band Catfish, who've been quietly recording material in New York, with producer Chris Lord Alge.

Walker and harp player Dave Blight (who you might also remember from the Chisel days) make up the core of Catfish and it is believed that members of the James Brown band were also brought in for recording sessions.

The live version of the band is expected to be playing dates in Australia, before the year's end, although a full line-up has yet to be announced.

The first product of the band has already been seen in the single and video called "When You Dance". The video was directed by Kimble Rendall, during one of Walker's brief visits to Australia earlier this year.

RECORD NUMBER OF ENTRIES IN JUKE/YAMAHA ROCK '88

This year's Juke/Yamaha Rock competition for unsigned, amateur rock bands has attracted 450 entries from around Australia.

This represents a 141% increase on the 186 entries in last year's inaugural competition.

Entries for Juke/Yamaha Rock closed on May 20 and entrants were required to submit two original songs on an audio cassette for adjudication by a panel of professional music industry experts.

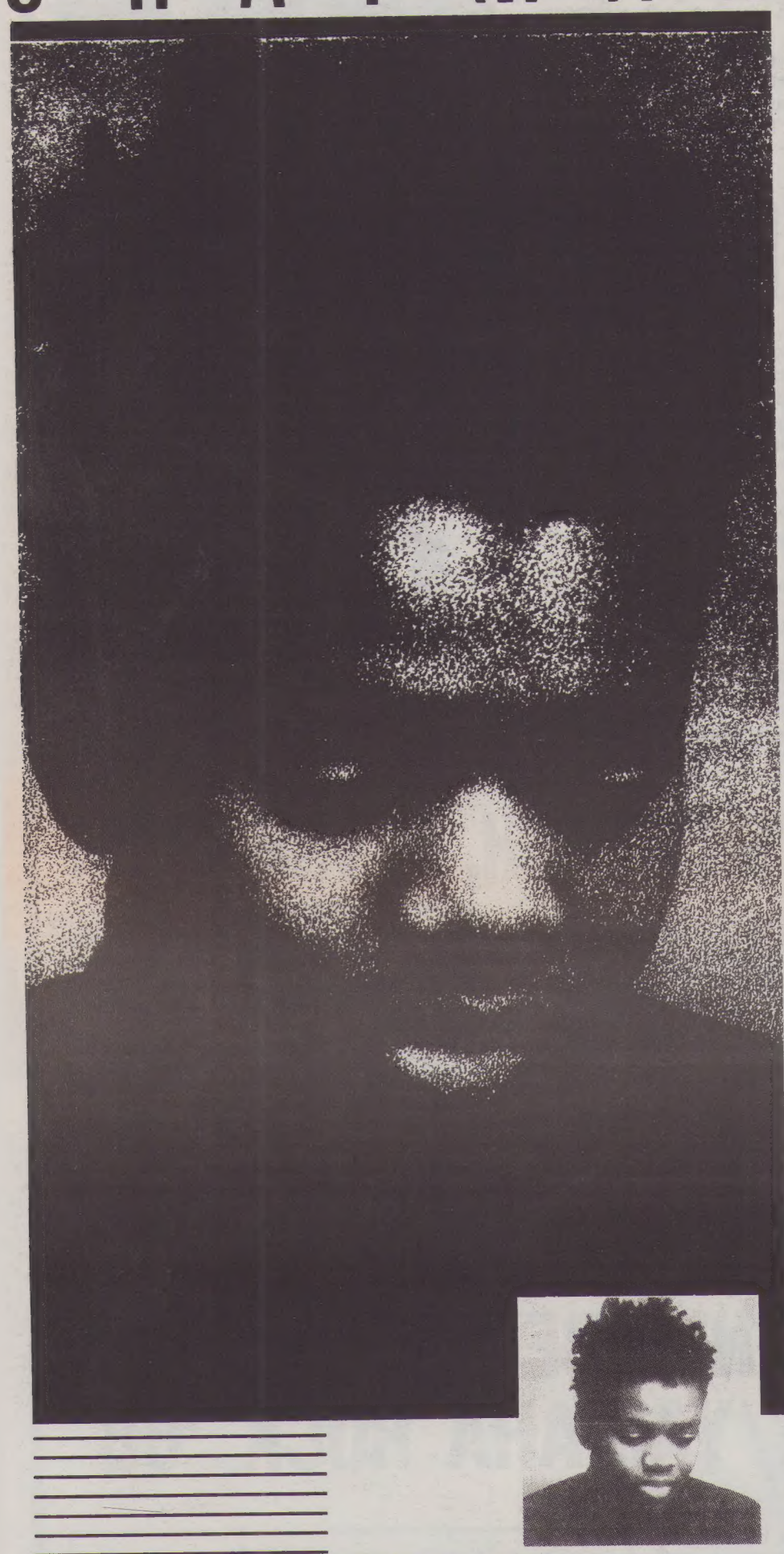
The adjudication panel is headed by Metropolis Audio Managing Director, Ern Rose, who was instrumental in producing and engineering the original Little River Band albums.

Other members of the adjudication panel include Carmel Nunan (WEA International), Hilary Quinn (Mushroom Music), Andrew Maher (Juke Magazine), Keith Fowler (Fox-FM/SA-FM), Steve Smith (Yamaha's Combo Keyboard Specialist and Jeff Joseph from Melbourne's Billboard nightclub.

Ten bands will be selected to perform their entries live in a July 3 Semi-Final, with the five best bands moving into a gala Australian Final on August 3. Both finals will be held at Billboard in Melbourne and admission is free.

• Listening to some of the 450 tapes entered in Juke/Yamaha Rock '88 are judges (L to R-back row) Hilary Quinn, Andrew Maher, Carmel Nunan, Steve Smith, Ern Rose and (seated) Keith Fowler and Yamaha's Michael Karna.

TRACY CHAPMAN



'Tracy Chapman is that rare and charismatic singer/songwriter...who can grab the attention of a listener in a moment and amaze with a single song.'
DANIEL GEWERTZ, BOSTON HERALD

'...a striking debut.'
BILLBOARD MAGAZINE 16.4.88

'The best album I've heard since "Graceland"'.
JOHN COUGAR MELLENCAMP 19.4.88

Features the first single 'FAST CAR'

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Celebration of the nation? That's how the white Australians would like to pull the wool over their eyes (and the rest of the world).

It hasn't worked outside Australia, sad to say.

Black Australians, finally realising they'll get no help from within Australia now take the message to the world — to the democratic corridors of the United Nations and the ungentle tactics of the Libyans, and any other sympathetic ear.

American and French journalists who flew to Sydney report on the Bicentennial celebrations earlier in the year stressed not the parties and the glamour, but the stupidity and insensitivity of white brats throwing a wasteful party in the direct gaze of the deprived.

Rock and rollers like Billy Brag, INXS, Icehouse and Terence Trent D'Arby have spoken openly about the plight of Australia's kooris.

The time has come
A fact's a fact
It belongs to them
Let's give it back

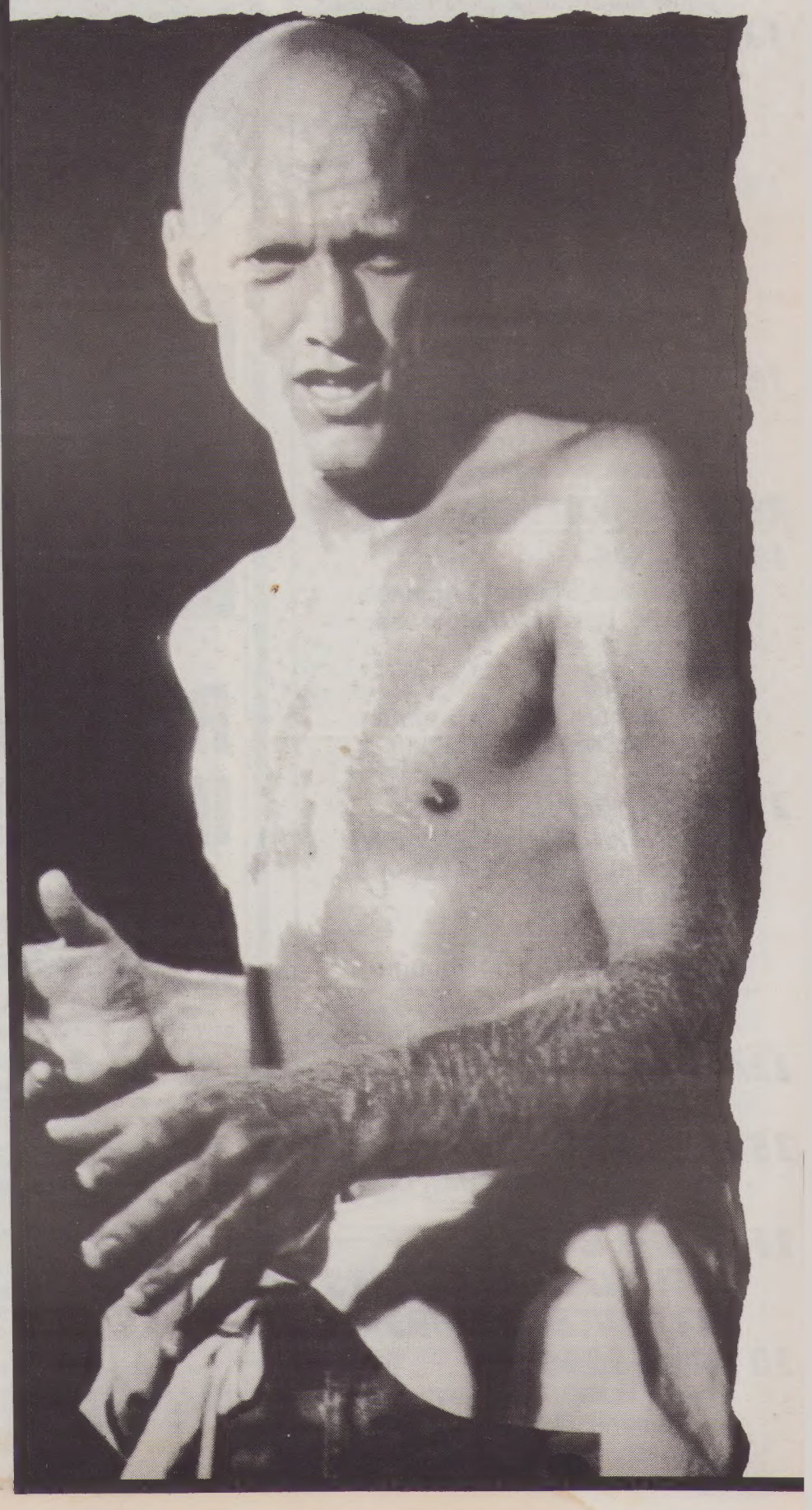
But no other statement has come with such force and articulation but from Midnight Oil, whose "Beds Are Burning" is leaping up the American and British charts, opening doors for them in Europe, and sending the message through radio waves.

Rob Hirst tells an English journalist from one of that country's most influential music magazines what the song is about.

"We're looking at the near-genocide of the Aboriginal people that's taken place of 200 years of white occupation. We're saying it stops. It stops now. This is the year.

"The kids in the desert have got to stop dying from emphosemia and diabetes.

"They are taken out by petrol sniffing, a habit they picked-up off American servicemen in the last war. Now the kids of the desert do it — they do lots and they give themselves permanent brain damage. They become Bush Zombies. .



LE OILS!

The time has come, a fact's a fact? Midnight Oil fever is spreading through the world. Brian Jones in Paris finds that its hotter in some places than others, as he caught the audience reaction at the Elysee Montmartre.

"What we saw in the settlement made us ashamed. The band members have extensively in South East Asia but nothing we have seen compaes with the poverty and degradation that we saw in the heart of Australia."

Genocide! Bush Zombies! Poverty! The myth of the Lucky Country, perpetuated by the country's publicists, takes a battering.

To the French, smarting from what they see as Australian antagonism and interference over the *Rainbow Warrior* incident and brutality towards the Kanaks, it's the golden opportunity to get in a few serves of their own.

Here in France audiences like their rock and roll heavy and wired up, lots of drama and action. Peter Garrett's epileptic movements and Hirst's attention-grabbing stunts from behind the drum kit brought forth cheers from the 5,000 who packed the Elyse Montmartre in Paris.

The rock fan's need for sacrifice and spectacle is most pronounced in the French, which is why the Citadel and Waterfront catalogues move so well here.

CONTINUED OVERLEAF

Pics this page: TONY MOTT

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OILS FROM PREVIOUS PAGE

Obviously they plugged into the Oils energy for the same reason why we did in Australia all these years. The Oils are still a band, not a slick machine yet; there is often feeling of vertigo about an Oils concert as they throw themselves towards a yawning pit of uncertainty. Will they make contact with the hellfires of creativity or simply teeter on the brink?

At the Elysee Montmartre, the Oils reached a series of climaxes quite unlike anything I'd heard from them before.

The internationalism of rock music is still a cause for wonder. I can't imagine 5,000 French people cheering our politicians or footballers or any other representative of 'Strine culture. Only the rock musicians have transcended the barrier. A lot of the times, you could sense from the puzzled looks that a lot of Garrett's onstage patter and the band's lyrics, were going over their heads. But that's always been the Oils dilemma which they solved by pretending it doesn't exist.

Kicking off with "Bull Roarer", they lashed savagely through "US Forces" "Short Memory", "Dead Heart" "Best Of Both Worlds"... for the scattering of Australians in the crowd (more likely down in the crush at the front) it was an emotional moment. For the Frenchies, it was the sort of emotional impact that few bands reach today. Next morning one of the dailies compared them to U2. While the Irish mob define their honesty by Biblical morality, Garrett and co worked on a "keep the bastards honest" syndrome. The end, "Beds Are Burning" was breath-taking:

● Garrett in the outback (pics courtesy Melbourne Age)

Garrett spraying sweat, the guitars crunching down in venom, the outback town setting, sending as much chills as guilt down white Australian expatriate spines.

The packed crowd went crazy.

From my vantage point I saw a memorable vista of humanity jammed together, waving their arms in a cloud of dust and smoke, lit by glittering light flashes, bathed in spotlights and speckled by the glow of lighted matches.

"Beds Are Burning" may not be scintillating as "Dead Heart" but it's the track that's leaping up the American and British charts, and opening doors for them in no small way through Europe. For years the American critics have been gushing about the passion and integrity of Oils records and one even featured them on its front cover. But there's been very little chart action. Now *Diesel & Dust* has broken the drought.

No, the Oils haven't quite got to the INXs or even the Icehouse stage, but they're still whipping up dust.

Much of the failure to crack the international market before this has been their stubborn stance of doing it their way, or not at all. In a scene where one out of a thousand hopefuls make it, the Oils were quickly forgotten, even discarded.

Like the time they went to London seven years ago to record an album that their record company thought was too Australian.

"We arranged to meet the head of A & M in this motel room and we were waiting round for 15 to 20 minutes and he comes in with this girlfriend' remembers Rob Hirst. "She's obviously been drinking. We thought this was all a bit odd.

"This boss starts going 'Rob! where are the *drums* I heard in Sydney? Martin! where are the powering guitars?' Then he goes 'it's not as bad as it seems, we'll put you back in the studio and we'll come up with a couple of songs, y'know, a couple of hits.

"The band are all just looking at him, shaking our heads and saying *'naaaah'*.

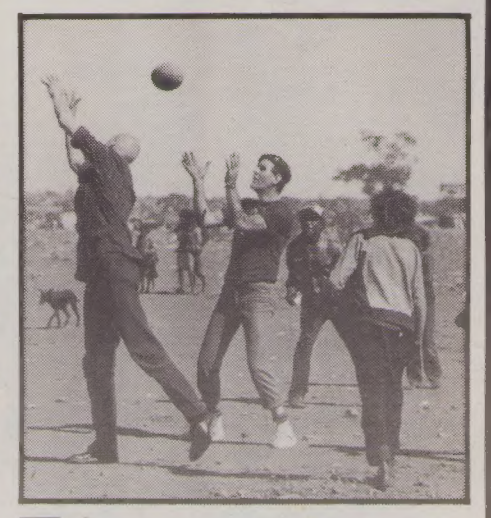
"So he stood up and we stood up and we shook hands and that's the last we saw of him or his record company. There's a brick wall that this band hits whe we know we're confronting something wrong. . . "

When the Oils first played London, they insisted that there be no free guest list and that the all powerful journalists pay their own way. The media shrugged its collective shoulder and ambled off to find other sounds. The persons who could have gone on side with the Oils became unnecessarily alienated. There was no mention of them in the UK music press since.

Five years ago, after Oils LPs started to hit No. 1 in Australia, several influential Music Biz heavies from the US and Britain flew to Sydney just to see the band perform, and investigate the possibility of signing them up on a worldwide deal.

The Oils made them pay for their own airline tickets.

"I think that one of the reasons it's taken the band this long to reach an international audience is incidents like that."



The single was starting to break action in American when bad luck hit the start of the US tour. Visa problems was one, Peter Garrett's foot injury, caused during an Auckland show when he accidentally crashed into an off-stage equipment box, was another.

Remembering the accident, Garrett said: "I came off the stage to get closer to the audience, and I ran at full speed into an equipment box and punctured the sack that holds the knee in place.

"If I hadn't been trying to be such a grand show-off in front of the audience I would have burst into tears!"

The first time that the Oils toured America, a Louisiana dj who played "US Forces" got so many hostile phone calls from redneck listeners that he got scared and yanked it off halfway through. The station never played the track — or the Oils — again.

Garrett: "I think the traditional way of breaking through in the South is to go down there with a bottle of Jim Beam and a huge confederate flag and sing 'We Love America'. But we're not going to do that because we're Midnight Oil from Australia."

This time around, Garrett's pulled no punches there. He's time and time again explained "Arctic World" and its denunciation of US foreign policy, calling the country "the headmaster, the bully".

This time the Americans, like the Europeans and the British, are more willing to listen.

One of the reasons they listen is that musically, the Oils pack their punch. Mostly, they're awed by Garrett's credentials. They've had (and been had by) countless rock politicians, most of whom lost any notion of idealism once they became fully fledged pop stars.

But Garrett's a strange animal to them. Apart from the fact he looks so awesome, they're not ready for a rock singer with a law degree, written a book *(Political Blues),* run controversial columns on political issues, took an active role in trying to rewrite the Constitution and ran for the Senate as an anti-nuclear party (scoring 290,000 votes) and sang the star-studded "Sun City".

They can only admire someone who's put his money where his mouth is about prejudice and official stupidity.

They seem more than excited that here's a band that sells out 10,000 seaters, and still returns to the small pubs, which the Oils did last year through Australia.

Garrett: "I think we've always wanted to be reasonably down to earth about what we're doing. Keeping in touch with the audience is the basic bread and butter of being a musician.

"It's far more important than the dizzy heights you can be thrown into if you let popularity take you there or if the media takes you on board.

"We really wanted to play in environments that make a lot of sense to us. And it's something we knew the audience would enjoy, and we wanted to do it reasonably. I think Mr Springsteen is doing something similar (playing smaller venues) on his current tour.

'I think there's a similar feeling there of wanting to get closer to the audience. When we toured the outback with the Warumpi Band, that experience made us realise how much we got out of it and especially the audience get out of (smaller) shows. I couldn't see (the point of) playing to people you had to use binoculars to see."

STRANGER THAN TRUTH

More thoughtful than your average pop band? BYRON SMITH is fascinated with the stories of characters lurking in the songs of Sydney's FICTION ROMANCE. Just why has it taken them five years to release their first record?

"The years that we had together,
So many that I can't remember,
There is so much good to keep,
I was yours, all yours and you were mine,
We've been together all this time,
There are so many things to keep,
Oh, take me when you go".

— "Take Me When You Go", Fiction Romance, 1987

On the surface "Take Me When You Go", a track from the debut LP of Sydney-based outfit Fiction Romance, seems to explore fairly standard lyrical ground.

It was actually written however, as a response to an astounding event which occurred in Sydney early last year. The band's main lyricist and bass player — Fabian Byrne — explains the story behind the song, revealing a bizarre tale of self imposed euthanasia:

"There was a really big news story in Sydney last year about a rich and successful doctor who, after talking with his family and having a chat with his wife, decided that he and her should commit suicide. So they organised all their business — he knew what drugs to take, so that it would be totally painless — and they killed themselves. Beforehand, they'd had quite in-depth discussions with their family and their family agreed. So they just wrote this letter saying 'we had a great life and we don't want to spoil the ending, so see ya later'.

"I just thought it was an incredible piece of lateral thinking on their part, I mean some people — maybe myself included — wouldn't agree with it morally, but it really struck me. A lot of the songs start off that way, something unusual grabs my attention — or somebody elses attention — and you go from there."

Some other topics covered on the LP called *Marching Orders* are equally interesting. "Eternal Dance" is about a strange dream in which the characters of time and death are personified into strange dancing partners, whilst "Fire" covers Byrne's reaction to a film called *Slaughterhouse*, which depicts the Allied bombing of the Dresden P.O.W. camp during the Second World War.

"I had always wondered what happened to Dresden and I saw this show on the history of the Allied Air Force and it showed how they absolutely pulverised. . . fire-stormed. . . the place. People talk today of the horrors of Hiroshima, but the fire storming of Dresden is all but forgotten, even though about 100,000 people were killed in *one* night!

"It was a political act — it wasn't an act of war — because the war was virtually over the next week. Apparently they did it to stop the Russians from moving into Germany quickly. But an irony struck me about the whole story, because Dresden is famous for the ceramic statues that are made there, so the town's fame was based on the fire which was used in the kiln to make pottery and during the storming, fire was used again. . . only this time it wiped out the whole town and all who were there".

The thoughtful lyrics which pepper the songs of *Marching Orders* give few clues to the epic saga behind Fiction Romance, which spans a period of six years and numerous line-up changes.

Formed in 1982 by Byrne, after the demise of popular Sydney guitar band Fast Cars, Fiction Romance took an opposite tangent to Byrne's former band, hitching a ride on the synth-pop wave, sweeping the world during the early eighties.

Gradually the band has swung back to a more guitar-based sound and acoustic drums have returned to replace the sterility of a rhythm machine. Tracey Allen, the band's synth player has lately been swapping the keyboard for a guitar and feeling comfortable with the transition.

Marching Orders documents the line-up and the musical changes which have occurred within the band, since their formation: side two reflects the early sound of the band and new mixes of songs recorded between '84 and '86. Side One highlight's the bands' new approach and sound, with all the tracks being recorded at the one studio during 1987. The band's approach has been developed even further, into a more melodic, energetic and "tough" sound, in the year since the record was cut.

"Tracey has started playing more and more rhythm guitar, so half the set now features two guitars — rather than just one guitar and a keyboard, so whilst the material is still generally up-tempo and danceable, it's a bit rawer and tougher. It's been more a case of de-evolving, rather than evolving I think."

The current line-up consists of Byrne and Allen, along with singer Prue Rheauben, who have all been part of the band's core from the outset. Changes which have rocked the stability of the band's remaining line-up slots have, according to Byrne, at last settled, with the addition of drummer Peter Bennett and guitarist Anthony Perrott.

Interestingly, *Marching Orders* was released on Byrne's own label Method Records (distributed through Citadel). The label was established in 1980 and has since been responsible for the release of over 20 single, two mini-LPs and three *Sounds Of Sydney* compilation albums.

"Combining playing in a band and running a label used to be very complex", he explains. "But it's not as complicated now, 'cos there are less bands on the label. Originally, my partner and I also ran a booking agency and at one time we had about 40 bands and it was a bloody nightmare! As time's gone on, we've had less and less bands to the point where Fiction Romance is really the only band on the label, releasing records, so it's a pretty unified position.

"The whole purpose of setting up the label in the first place was to get music out and it didn't necessarily have to be my own, but it just so happens that — at the moment — it is. So Method will be whatever it has to be for whoever, whenever".

Fiction Romance are currently playing live around Sydney and writing material for a planned second album, due early next year. Meanwhile, a single called "Troubled World" will be released. There are currently no plans to tour the outfit.

"We're pretty strictly Sydney based. About the furthest we've travelled in the past was Thredbo (a Southern New South Wales ski resort) and I can't see us playing outside until at least next year, after the second album's out".

THE ADDAMS FAMILY SUPER-QUIZ

Just how well do you know the great alternative neighbours to Jason'n'Kylie? Dulcie Jean challenges you to pit your wits . . . and throws in some trivia to impress your friends with

It's been 24 years since the ghoulish Addams Family made their debut, but as the Nine Network found out, they've not been forgotten.

The series was actually in production for only two short years, but almost a quarter of a century later, the weird family is captivating television audiences all over again.

In recent weeks, the series has rated in the mid-20s in Melbourne, attaining a figure of almost double its nearest competitor. Kids who weren't even thought of when the black and white series first screened in Australia are lapping it up. They see the Addams Family as the ultimate non-conformists and they're giving first-run shows the cold shoulder in preference for this antiquated relic.

How well do you know The Addams Family? Can you answer the 30 questions below? If not, perhaps you'd be better off brushing up on Trivia Time, so you can impress your kooky and spooky friends with your Addams Family knowledge . . .

TRIVIA TIME DID YOU KNOW . . .

★ *The Addams Family* was the first 'New Yorker' cartoon to become a television series.

★ Ted Cassidy, who starred as Lurch, was an accomplished pianist and even cut a dance record in 1965 called "Do The Lurch".

★ Ted Cassidy was not only the hand of Thing, but also supplied the voice of the Incredible Hulk.

★ Jackie Coogan had a tragic life that included arrests for drug and alcohol offences.

★ Lisa Loring was too young in 1964 to read, so she memorised her lines by listening to someone read them just before each scene was shot.

★ John Astin originally auditioned for the part of Lurch but was turned down.

★ The original choice of a Christian name for Mr Addams was "Repelli", but it was changed to Gomez at the last minute.

★ The Addams Family address, seldom referred to in the show, was 000 Cemetery Ridge.

★ Former Beatle Ringo Starr was a huge *Addams Family* fan. When he met John Astin in 1965, he grabbed his hand and kissed his way up Astin's Arm. Astin hadn't even spoken French!

★ Punk rocker Siouxsie Sioux says her role model, inspiration and heroine has always been Morticia Addams.

★ It took Carolyn Jones two hours every day to put on Morticia's makeup.

★ Cousin Itt's voice was provided by the show's producer Nat Perrin. He babbled into a tape recorder and played it back several times faster.

★ The interior of the Addams Family house was based on the Manhattan apartment of the show's creator Charles Addams, on whose cartoons the series was based.

★ Ken Weatherwax, who played the part of Puglsey, is the nephew of Lassie's trainer, Rudd Weatherwax.

1. Who played Gomez Addams?
2. Who played Morticia?
3. Who played Wednesday?
4. Who played Pugsley?
5. Who played Lurch?
6. Who played Thing?
7. Who played Uncle Fester?
8. Who played Grandmama?
9. There was one thing Morticia could do that would always drive Gomez into a frenzy. What was it?
10. When summonsed, what was Lurch's reply?
11. What was Morticia's family name before she married into the Addams Family?
12. What was Morticia's sister's name?
13. What was Cleopatra?
14. Who played the occasional role of Morticia's sister?
15. What was Gomez's occupation?
16. What was the name of the Addams' hairy cousin?
17. On whose cartoons was *The Addams Family* based?
18. Which Addams family cast members are still alive?
19. Uncle Fester never used a staircase. How did he get from room to room?
20. What was the most famous film role of the actress who played Morticia's mother?
21. Name the film John Astin made immediately after *The Addams Family* ceased production.

22. Name the television soapie that the actress who portrayed Wednesday Addams is famous for? (It's still in re-runs today).
23. Whose mother was Grandmama?
24. To which famous TV soapie producer was Caroline Jones once married?
25. Name two of Caroline Jones' subsequent husbands?
26. Which famous actress was John Astin once married to?
27. Which "Road To" film did Carolyn Jones star in?
28. Name the two other TV series that John Astin starred in?
29. John Astin co-starred in Natalie Wood's most famous film. What was it?
30. Jackie Coogan starred in two other TV series. What were they?

• Answers on pg 29

RICK ASTLEY:

"I'm a boy-next-door-type who misbehaves sometimes"

By Sasha Stojanovic in London

We are in Rick Astley's record company's office in London. Rick is dressed very simply, black trousers and black turtle-neck sweater.

The clothes reflect the man: subdued and normal, not a trace of star's flamboyance. Yet, for millions out in the public, he is the pin-up of the moment, the deep voice who makes records that end up high in the charts.

His debut single "Never Gonna Give You Up" was the best selling single in Britain last year; his album *Whenever You Need Somebody* has sold in respectable amount worldwide. In Australia he rates in the radio and club charts.

Rick Astley, this is your life; give us the synopsis.

"I'm 21 years of age and have been in the music for a long time. I was in the school bands, first starting as a drummer and then taking over the vocals. All my early bands used to play covers before I started writing the songs.

"I did odd jobs, and was driving a van for my father and playing with the band in the evening."

How did your parents react to your interest in music?

"They were supportive as long as I was doing something during the day, as I was. They knew my love for the music and understood that it had been going on for many a year."

You had a band, FBI, which was supported by the government via an Enterprise Allowance Scheme.

"That is nothing unusual, a lot of people are on it. It is the scheme that enables young people to start their own business. What happened is that at the time (the band) were on the dole but we won this competition where the prize was a thousand pounds. When the unemployment office found out about it, they

weren't pleased as we were claiming unemployment benefits. They gave us all the necessary forms and we got the grant."

And the gods would have it that you were spotted by Pete Waterman (Of Stock Aitken and W team) in a pub?

"It helped that my manager knew him and invited him there. He was interested in me but not the band."

How did the band react to it?

"They weren't pleased with it but everybody in my position would have done the same. I'm not trying to defend myself but it is true. I've become friends with the former band members again."

Then, for about a year and a half you worked as a studio engineer and a tape op in PWL studio; do you consider that to be an experience which helped your songwriting?

"Very much so as I was seeing Stock Aitken and Waterman at work. They were constructing songs and making magic out of a bunch of tunes. Also, they're 15 years older and with ten years more of music experience."

Your first single wasn't a success, it is usually forgotten in your biography.

"Whilst I was working in the studio, they asked me to do a guide vocal for this song and I was told that I could really sing it. It was a duet with a girl Lisa, billed as Rick and Lisa. The song was called 'When Are You Gonna . . .' and it wasn't promoted at all. It was like testing the ground in the dance clubs and it worked on that level."

Your accredited debut 'Never Gonna Give You Up' was recorded in October 1986, mixed on the New Year's day 1987 but appeared only in July, 1987; was that a trying frustrating period?

"Well, it wasn't as in my limited understanding of the music business I realized that there are only certain periods in a year when a new act can be introduced successfully. That is at the beginning of the year and in the summer. Despite it, when I was working in the studio, Mel and Kim would come in, record songs and have success and I was asking myself when would be my turn to have a go.

"Looking at it in retrospect, it was better doing it the way I had done it. I was more prepared and ready for what was waiting for me."

On your album there are four of your songs, some of them produced by different producers; was there a struggle to have your songs included on the album as Stock Aitken and Waterman are currently the most successful European, if not world's, production team?

"There was no struggle, they are people who respect quality and they encourage people's writing as it is better for them. I thought by signing to them that I'd be doing only their stuff. But they are the first to say that, if my song is good, they can't match it. I'm happy with the way it is going."

Your third British hit, a version of Nat King Cole's 'When I Fall In Love' was prevented from becoming a No. 1 in England by the re-release of the original. Where you disappointed with the way the industry operates?

"Yeah, but that is the music business. That record company (EMI) had No. 1 at the time with Pet Shop Boys version of 'Always On My Mind' and they wanted to make it sure that it stayed there. Re-issuing the original, some of my sales went over to the original version.

"As a matter of fact, my record company (RCA) could have retaliated as they own the rights to the Elvis Presley version. I recorded Cole's song as a variety track to all the dance track so people could hear me doing different songs.

"Chart success is nice and fantastic but I'm not much into it. I don't wanna sound that I'm not interested in selling records as I am, but I don't want to beat my head againt the wall because I didn't have a No. 1 with it."

Are you tempted to cover another of Nat's songs?

"I have no plans of that kind. I've seen that in the papers and I can tell you that somebody fabricated that news."

Have there been a lot of made up stories about you?

"Quite a bit although I understand that is part of the yellow press. I'm not really bothered by it. I know who I am and I'm not really interested."

The projected image of you is a 'wholesome boy'; what is behind the mask?

"I think that wholesomeness comes from my non-smoking and anti-drugs, I haven't got a glamorous girlfriend and am not outrageous. I'm a very normal human being, a boy-next-door type who misbehaves sometimes."

Have you still got some private life left?

"None whatsoever. But I understand that would be the case as soon as I had the first grain of success. It's especially difficult when I go to shops, but some days it is better, some days it is worse."

Have you been spoilt by the success? Have you indulged yourself in buying something really expensive?

"Yes, I bought a BMW 325i as I love cars. I still haven't got a house but I'll be buying one very soon." *(See 'Barbed Wires' — ed).*

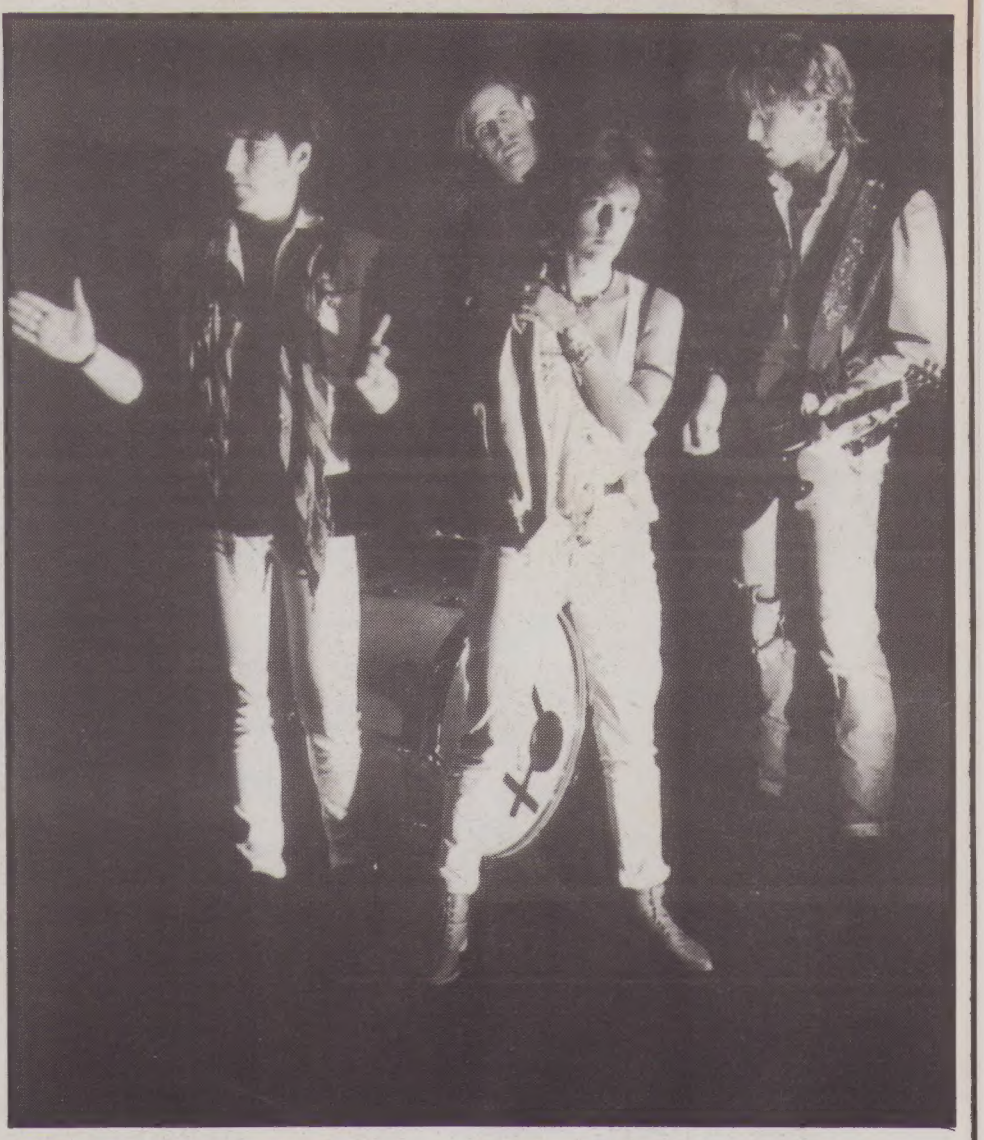
Have you found anytime to write some new songs?

"Yes, I've started already; I demoed some of them over the last weekend. I'll be using Stock Aitken and Waterman as my producers again."

REFLECTING A NEON RAINBOW

Karin Jansson of new Sydney band CURIOUS (YELLOW) explains why she's drawn to colourful names

By Terri Robert



Karin Jansson is the vocalist and driving force behind a new band to the Sydney scene. Curious (Yellow) is an outfit intent on clinging to its individuality, trying its hardest to avoid the well worn cliches of music categorisation.

In the late 70's, Swedish born Karin was making a living from touring her band of the time, Pink Champagne, all over the pubs and clubs of Europe. To the press, this all-girl band was somewhat of a novelty, and primarily because they didn't wear dresses and sing sickly sweet Abba covers, the band quickly became branded as "rock 'n' roll punk feminists" — according to Karin, not a very apt description.

But the tag stuck, and the band found themselves trapped in a genre of which there was no escape Change, of course, was definitely out of the question. Inevitably, the band soon parted ways.

Karin migrated to Australia five years ago determined that history was not about to repeat itself in any of her future musical quests. For four years she was happy to restrict herself to the inner city sanctum of Sydney, observing it's people and its subculture; extracting bits and pieces then incorporating them into the vast collection of lyrics and music she was accumulating. Finally, last July, she decided to take her music to the people and went about forming Curious (Yellow).

"The first year or two I was here I didn't have any desire to have a live band. I had been touring for five years in Sweden with Pink Champagne and I was dead tired of being in a band with all its problems. I just wanted to write songs and develop my songwriting.

"A girl from Pink Champagne came over here and we worked more or less a duo for about a year and a half. When she decided to go back home, that's when I decided I had to do something — I had to find other people to work with. I didn't want to work all on my own."

Deciding that the best way to construct a band was from the rhythm section up, Karin advertised for a drummer. After countless auditions she came across ex-Dropbear Michael "Snapper" Knapp who, in turn, introduced co-Dropbear Phil "Filthy" Hall (guitar) and friend Lester White (bass) completing the line-up. With Karin on vocals and rhythm guitar, after just one rehearsal, Curious Yellow was born. Two weeks later, they played their first gig at The Hopetoun, a small but cosy inner Sydney pub.

Since then Curious (Yellow) have been very selective in terms of playing live. All the members being seasoned musicians with years of experience slogging away at a diverse array of venues about the world trying to gain recognition. So this time around they have decided upon a different approach. The band have only played about a dozen gigs since their inception; their time being taken up recording a debut five track. E.P. soon to be released on Red Eye entitled *I Am Curious*. The title (as with the name of the band) was inspired by an old Swedish movie Karin felt a strong affinity with. She explains . . .

"It's a Swedish film that came out in 1967 called *I Am Curious (Yellow)*. It was, at the time, a very controversial film because it dealt with such things as politics, being leftist, being liberated and all those kinds of things. It became a cult hit underground movie all over the world."

Although the film was particularly political and Karin herself has some pretty strong views regarding the subject, she is adamant that Curious (Yellow) is not about to jump upon a soapbox and preach (*a la* Midnight Oil) the injustices of society.

Instead, their music reflects the simpler things in life: observations, feelings, circumstances and experiences — all drawn from Karin's perception of life in both Sweden and Australia. While the structure of the band might appear to be that of a dictatorship, Karin firmly believes in democracy throughout.

"I don't really feel that the band is just a vehicle for my songs because they play my songs in a way that I couldn't have made up myself. The way they play them, really gives my songs new life. It's not the case that I tell them what to do — I come up with the chords and the words and the melodies and then we all arrange the songs together.

"Phil has always been writing songs and we do a few of them too. I don't mind doing them at all because it's good for me to do other people's songs as well. After a while all the songs become the band's anyway."

Due to the diverse pasts of the band members. Curious (Yellow) really don't have a unified sound. The five songs on the E.P run right across the musical spectrum from haunting mellow ballads to raunchy all out rock 'n' roll. In their attempt to stand alone in style, this band have managed to produce a product that is both hard to define and yet very familiar and warm.

"I think it's good that you can't put your finger on what we do because that gives us freedom to do what we want to. The last thing I want is to jump on a bandwagon — in Sweden my last band really got stuck on one. People want to put bands in small boxes so they know where they have them but I would like to try and avoid that kind of thing."

JUKE
AUSTRALIA'S MUSIC WEEKLY
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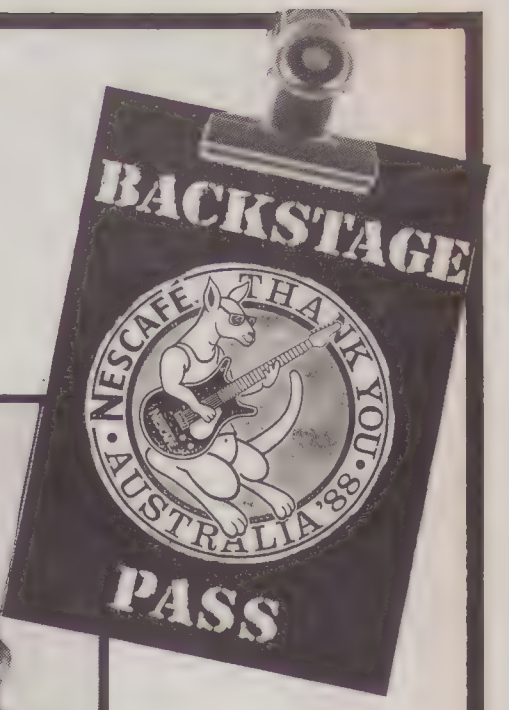
BACKSTAGE PASS COMPETITION!



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Noiseworks' first big hit single was .....

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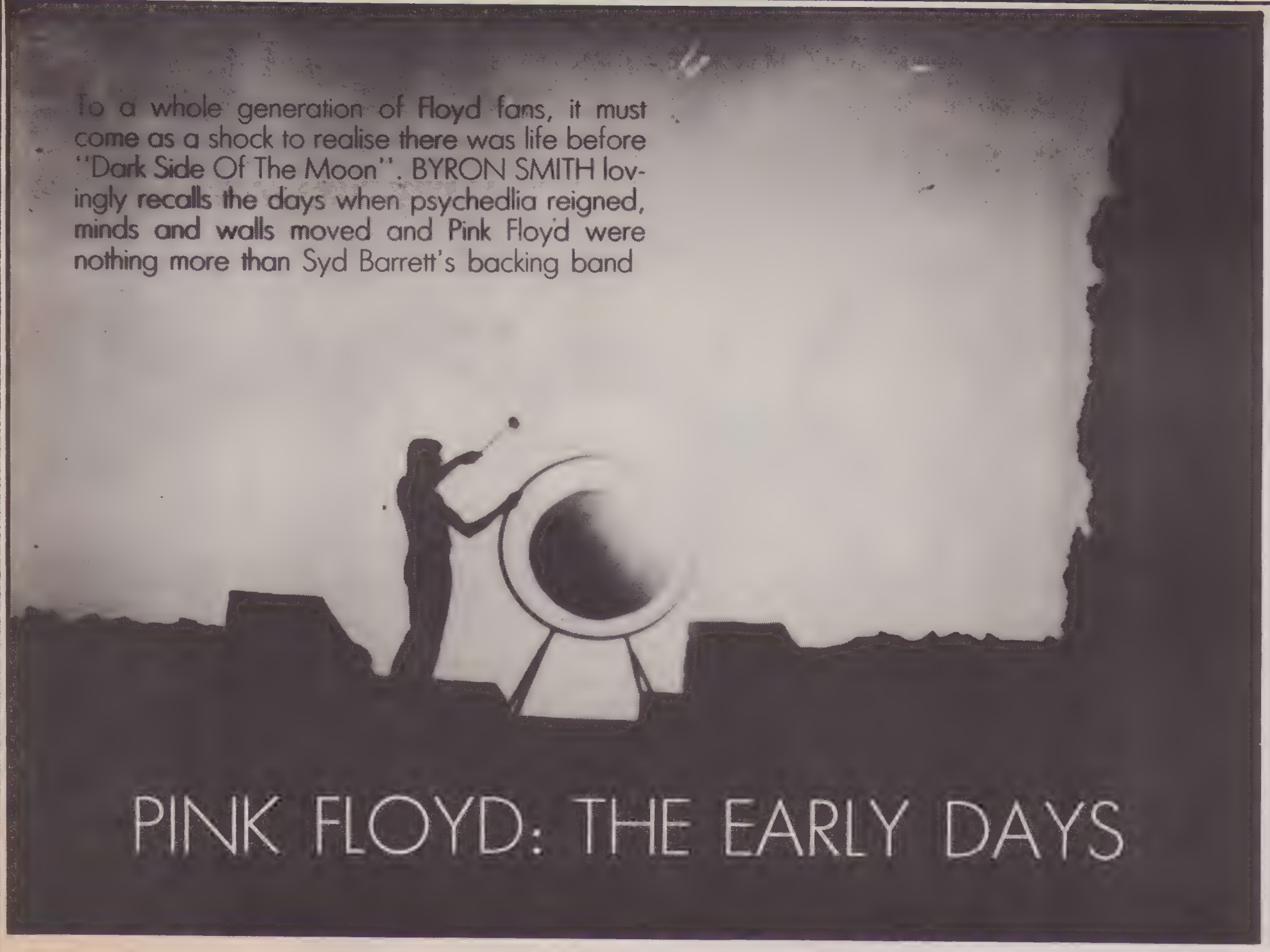
THE SCREAMING TRIBESMEN

LAST SHOWS FOR '88

JUNE: MELBOURNE	**PERTH**	**JULY: N.S.W.**	
THU 9 — Mentone Hotel	WED 15 — Herdsman Hotel	FRI 1 — Hoey Moey, Coffs Harbour	
FRI 10 — Prince of Wales	FRI 17 — Old Melbourne Hotel	SAT 2 — Byron Bay Arts Factory	
SAT 11 — Village Green Hotel	SAT 18 — Old Melbourne Hotel		
ADELAIDE	**SYDNEY**	**QLD**	
SUN 12 — New Century Hotel	WED 22 — SAT 25	WED 6 — SUN 10	

"CASUALTY OF LOVE" b/w "DON'T TURN AWAY", NEW 12" SINGLE OUT NOW (Survival/CBS)

To a whole generation of Floyd fans, it must come as a shock to realise there was life before "Dark Side Of The Moon". BYRON SMITH lovingly recalls the days when psychedlia reigned, minds and walls moved and Pink Floyd were nothing more than Syd Barrett's backing band



PINK FLOYD: THE EARLY DAYS

"Syd *who?*"

Wide-eyed and puzzled the girl, all of 16, emblazoned in a *Momentary Lapse* t-shirt, folds the tour program shut onto her lap, her curiosity aroused.

Before an explanation can be offered, the lights suddenly dim. A sea of green lazer sweeps the swollen, buzzing arena as a warm ocean of orchestration engulfs the air. A single light falls upon the dark stage as Dave Gilmour launches into the introduction of "Shine On You Crazy Diamond".

Shivers scramble like manic acupuncture down the length of my spine, as my mind silently responds to the girl's interrupted enquiry . . .

Syd Barrett.

It's reasonable to assume that of the hundreds of thousands of people who've had their senses wilfully manipulated by experiencing 1988's Pink Floyd shows, many are unaware of the importance — or *existence* — of Floyd's founder, Syd Barrett.

A lot of kids are confused by repeated references to the band's "psychedelic past" and even older fans are still mystified by the countless myths which surround the Floyd's formative years and more particularly, the blurred mysticism which surrounds Barrett, who was sacked from the band in 1967 — three years after they'd formed — when a combination of dope, acid and the pressures of the band's early success drove the innovative young songwriter into an insular world of stunted creativity and helpless, illogical schizophrenia, making him unable to recreate his early masterpieces and virtually impossible to work with.

As a rock enigma, Barrett is uttered in the same breath as legendary artists like Hendrix, Brian Jones and Buddy Holly . . . stars who were cut down at the peak of their careers.

The basic difference however, is that Barrett, by all reports, is still alive and functioning, probably somewhere in his home town of Cambridge.

The most recent documented encounter between Barrett and the outside world occurred in 1982, when French magazine *Actue* managed — rather deviously — to secure an interview and photograph of Barrett outside his mother's house in Cambridge, when a journalist presented himself at the house, on the pretext of returning a bundle of clothes, left by Barrett at a previous address.

The interview revealed that Barrett was a recluse who rarely ventured outside his home and who spent most of his time watching TV. Throughout the interview he appeared nervous, fidgety and softly spoken, depicting a fragile personality.

It is likely this fragile and vulnerable personalty — which some friends say was apparent from an early age — saw Barrett ill-equipped to withstand the sudden pressures of Pink Floyd's first flush of psychedlic success, with all the liberal indulgence in drugs which that entailed.

Syd Barrett

WELCOME TO THE MACHINE

Roger Keith (Syd) Barrett was born in Cambridge in 1946. Some years later he found himself at Cambridge High School for boys, where he'd spend most of his time reading comics and hanging out with his friends Dave Gilmour and Roger Waters.

After leaving school, Barrett moved to London to study art at Camberwell School of Art, where he learned how to smoke dope, meet girls and play the guitar.

He played in an array of rock and blues bands including Geoff Mott and the Mottoes, the Hollering Blues and as a folk duo with Dave Gilmour, who taught Barrett Rolling Stones' licks during lunch breaks. The pair even spent one summer busking around France.

At about the same time, Roger Waters also left Cambridge for London, to study architecture. Doing the same course were Nick Mason and Richard Wright, both Londoners and fellow musicians.

Waters, Mason and Wright formed a band called Sigma 6, who split and reformed as a five-piece called The Abdabs (also known at various times as The Screaming Abdabs and the T-Set) consisting of Wright, Mason and Waters along with a jazz guitarist called Bob Close and an old school friend of Waters', Syd Barrett.

The year was 1963.

By all reports the band wasn't particularly good, but developed a hip following among a select clique of friends, particularly in Cambridge.

Barrett was one of the first members to get into the Stones and The Beatles. Close, primarily a jazz player, became frustrated with Barrett's new-found fascination with rock and roll music, mysticism, sex and drugs and left the band.

Soon after, Pink Floyd was formed.

Roger Waters

BY THE WAY, WHICH ONE'S PINK?

Although legend would like to have it that the name 'Pink Floyd' was transmitted to Syd Barrett by a flying saucer, during a heavy acid/astral trip, the truth is far less glamorous.

Barrett actually had an album by Georgia bluesmen Pink Anderson and Floyd Council, who's names meshed nicely, to produce the moniker of The Pink Floyd Sound.

Legend would also love to embrace the story of the American record company executive, who upon catching the first sight of a group of young Englishmen emerging from airport customers, rushed forward urgently:

"Welcome, welcome Pink Floyd!" he enthused. He then cleared his throat. "By the way", he said, "which one of you is Pink?"

There is no evidence to substantiate the validity of this story but in a recent interview drummer, Nick Mason, explained that the "Pink" question, posed in the band's 1975 song "Have A Cigar" did refer to a joke the band had at the time about toffy record company execs who thought Pink Floyd was one person.

The question has since become part of Pink Floyd folklore. Today, the inheritor of the "Pink" title is guitarist Dave Gilmour. Some insist that, between 1968 and 1985, "Pink" was bass guitarist, Roger Waters. Others are adamant that "Pink" was — and always will be — Syd Barrett . . .

WOULD YOU LIKE TO LEARN TO FLY?

Back before the advent of The Pink Floyd Sound, Syd Barrett had three brooding interests — music, painting and religion.

A few of Barrett's older friends in Cambridge were starting to get involved in an obscure form of Eastern mysticism known as "Sant Saji", which involved heavy bouts of meditation and much contemplation on purity and inner light.

At 19, Barrett attempted to involve himself in the faith, but he was turned down for being "too young".

This, according to a number of those who knew him, was supposed to have affected him quite deeply. He's always said to have had a major phobia about his age after that. Even after he was sacked from Pink Floyd and had released two solo albums, further efforts to entice him back into the studio were fruitless . . . he'd always maintain he was still very young and had "a lot of time left for all that".

At any rate, Barrett lost all interest in spiritualism after that and he was also soon to give up painting, even though he was very talented in this field and had won a scholarship to gain entry to Camberwell School of Art. According to Dave Gilmour, Barrett just suddenly stopped . . .

"Syd was a great artist. I loved his work, but he just stopped. First it was the religion, then the painting. He was starting to shut himself off slowly then."

Music, his third love, managed to survive, at least for a little while longer.

The Pink Floyd Sound, began as a fairly uninspiring cover band, playing versions of standards like "Louie Louie" and "Road Runner", but giving the songs new treatments, including lengthy middle sections of staccato freak-out.

"Freak-out" had well and truly found its way to the UK from America by 1966 and The Pink Floyd Sound found a comfortable niche in the hippest of London clubs. One such place was a club called "Spontaneous Underground", held every afternoon at the Marquee Club.

An archival invitation to the first afternoon of "Spontaneous Underground" — dated February '66 — reads: *"Who will be there? Poets, pop-singers — hoods, Americans,*

homosexuals (because they make up 10% of the population) 20 clowns, jazz musicians, 'one murderer', sculptors, politicians and some girls who defy description, are among the invited".

It was the era of the mini skirt and the bohemian look. People came to the club in brightly coloured clothes and even brought things off the street — rags and off-cuts — to make their own hip garb, mailing tubes to sing down, cardboard boxes to jump into, giant jellies to swim in, scissors and posters and paste, streamers and crepe paper. It was an underground scene which thrived on involvement and individuality . . . the more outrageous the better.

Pink Floyd began to get weirder, along with their audiences. They were reputed to be the loudest band in London at the time and almost definitely the hippest. As their confidence grew, they began to experiment more. Some extended jams could see one song last for over an hour as dancers slowly undulated like snakes in front of them, tripping on acid and high on smoke.

It was from the psychedelic drugs that psychedelic music emerged and Floyd found themselves smack-bang in the middle of the Summer of '67 psychedelic bust-out.

A college lecturer called Peter Jenner saw one of the band's shows and he and friend John Hopkins courageously offered to make some sense of Floyd's mayhem. It was their first crack at band management as Jenner later admitted:

"I didn't know anything about rock really. Actually the Floyd were then barely semi-pro standard, but I was so impressed by the electric guitar sound. The band was just at the point of breaking up then, y'know. It was weird — they just thought 'oh well, might as well pack it all in'. But we managed to change their minds.

COME ON, IT'S TIME TO GO

The first constructive alteration Jenner made to the band was to introduce a policy of all-original material.

This was when Syd Barrett came into his own. He hadn't really composed tunes before this, except for a nonsensical ditty called "Effervescing Elephant" (when he was 16) and an adaptation of a James Joyce poem, called "Golden Hair".

Jenner describes Barrett's inventiveness as "quite astounding".

"All the songs from that whole Pink Floyd phase were written in no more than six months. He just started and took it from there."

The first manifestation of Barrett's songwriting talents was a bizarre, vaguely commercial number called "Arnold Layne", which dealt with the twilight wanderings of a transvestite/perfert figure. The song was banned by Radio London, who found its general connotations a little too bizarre even by *pirate* radio standards.

Pink Floyd's live shows were developed into spectacles never before seen in London. At one large show, many people stood gasping at the pulsating bubbles of light, which flashed across the stage . . . one of the first ever light shows. British magazine *International Times*, reviewed the spectacle:

"The Pink Floyd, psychedelic pop group, did weird things to the feel of the event, with their scary feedback sounds, slide projections playing on their skin (drops of paint ran riot on the slides to producer outer space/prehistoric textures on the skin), spotlights flashing in time with the drums . . . "

The band used unique and unconventional techniques to sculpture their sound: playing the guitar with a metal cigarette lighter and rolling ballbearings down the guitar neck to achieve a crazy feedback sound. At one gig the power blew out towards the end of a frantic version of "Interstellar Overdrive", providing a dramatic, if unintentional, climax to their set.

All the time, Barrett played a major role in proceedings, both in a writing and playing capacity, as a later *International Times* review documented:

"Their work is largely improvisational and lead guitarist Syd Barrett shoulders most of the burden of providing continuity and attack in the improvised parts. He was providing a huge range of sounds with the new equipment, from throttled shrieks to mellow feedback roars".

Next week: the rise of the hits and the decline of Barrett.

David Gilmour

LIFE'S A SOAP OPERA

Mitch Jones of SCATTERED ORDER tells Christie Eliezer why his quest for information leads him to soap operas. Does the Kylie Minogue Appreciation Society start here?

Mitch on extreme right (pic by Jonathan Morris)

On the weekend, Scattered Order and Canberra band Falling Joys kicked off their *Comfort & Joy* East Coast tour in Sydney. They'll be in Queensland this week, wind their way through Wagga to Melbourne the next week and wind up in Canberra on June 23.

Falling Joys' new single "Nearly A Sin" is a taster for their mini-LP while Scattered Order have a double album called *Comfort* which sees them look back and forward. The new studio LP sees them stretch their ideas of sound'n'vision while the second record is a compilation of what's come before.

I spoke to Scattered Order's leader Mitch Jones in the offices of the Volition label. Despite the public image of a serious humourless experimenter, Jones in person is almost the opposite. He laughs a lot and always seems eager to keep the band's appeal as populist and non-pretentious as possible.

What's the connection with the Falling Joys, aside from the fact you share a label?

"Our bass player Craig's brother plays in the Falling Joys. Also, I think we're both fresh exciting bands, willing to try something new. Stylistically we're different, but it's something fresh."

When you go to a James Brown concert everyone's wearing tacky suits, you go to a Jimmy Barnes show and it's all blue jeans, you try a John Schumann gig and it's wall to wall beards. Do people try to dress up like Scattered Order?

"No, no, no no! (laughs) We've always attracted all types, from the inner city all-in-blacks to economic students to the bank teller types who wouldn't be caught dead in a normal rock and roll show. Because the people in the band come from such diverse backgrounds and their input to the music so different, that a wide variety of people are attracted to our music. We didn't start out as a goth band trying to attract a goth audience, or something like that."

Last year Scattered Order threatened to come close to having a Top 40 hit. As a matter of interest, what would have been your reaction if Scattered Order had indeed cracked AM radio?

"Done some cartwheels and rushed off to get some champagne to celebrate. The whole motive of the band is to generate enough interest to keep playing live and making reords, and that's only possible with a hit record. We want to be able to make a comfortable living out of this."

You're quite far from being comfortable?

"I just got chucked out of my house! The rents in Sydney are so high, so I have to keep moving around all the time. You have to get another job to sustain yourself, that's always disillusioning."

A quick way to have a hit would be to record a duet with Kylie Minogue, wouldn't it?

"I don't think she'd have us! Aesthetically the idea appeals to me because in the past in the studio, we've worked with different kinds of musicians, really different extremes, to see what came out of it.

"On that level I wouldn't mind doing a duet with Kylie, but only if it's done quietly when we try something in the studio, so if it's a disaster nobody would know about it. It'd be awful working in the studio knowing that the world was waiting with bated breath to hear the end result.

"Anyway, if I wanted to work with someone on the other side of the coin, I'd do it with someone like Tommy Tyko. I'm not sure that Kylie's input in the studio is extremely high!"

It's interesting we should be speaking about Kylie, because there seems to be a very strong element of soap-operas in your lyrics — very discernible flash flash images — whereas you wife Drusilla's work tends to be more like mini-novels.

"That's an extremely perceptive observation, if I may say so. I'm a great fan of soapies, especially the day-time ones like *Another World*. I was hooked on that one for four years. The TV's on 24 hours of the day at my place! I definitely think that soap operas are a valid artform, I like the way the information is put across very quickly. In one scene you'll get about four or five moods, there's no mucking about.

"My wife on the other hand is the book reader, she's the highbrow of the family. She just loves to devour books and takes her lyrics very seriously. She hates soap operas, she dislikes me watching soap operas, or, come to think of it, anything that remotely resembles American TV culture.

"I've known her since the mid-70s when we went to art school. She used to write lyrics for us before. She's always hated playing live, she much prefers working in the studios. But the members of the past lineup persuaded her to play live with the band. She still gets very nervous when she goes onstage. So do I, really, but only in the five minutes before going on. Once you get on, then you're too busy concentrating on what you're doing to think about anything else."

Would you say that Scattered Order's biggest achievement is that you've never shoved yourselves onto the public, but let it sense what you're doing through word of mouth and come to you on your own terms?

"That's *one* of them, I think. To me, on a more personal level, it's a fact that we are still as excited about the band, more so than ever. It's the audience that seems to get upset when members come and go, but to me, that's the way it should be. When an interaction is over, when you move on, to keep things fresh."

The independent scene in the late '80s is a far cry from that of the early '80s when Scattered Order emerged. The alternate labels are more streamlined and "professional", even the alternate mediate is more sympathetic to its own survival in the marketplace than exposing 'new' music.

"Yes, definitely. It's a sign of the economic times. Here especially in Sydney, the indie labels are playing more safe by going for a specific 'sound' which their bands and audiences can identify them with. They've become more of a closed shop too, because rather than signing them up a variety of bands, they tend to choose a couple and then 'work' them through a couple of singles hoping they'll break through. Mind you, I don't blame them for doing that."

Do Scattered Order's record sales justify your existence?

"The fact we cover our costs justifies our existence. We sell records overseas, but at the same time, the costs of the band have gone up too, so we still just cover costs!"

Given the economic climate, didn't the boss of your record label leap over his desk and try to strangle you when you went in there and suggested a double album?

"On the contrary, it was he who suggested it, and me who was initially dubious about the whole idea! It seems to make good sense to show the audiences who pick up on the new record where we've come from. It's good for the overseas market too, because there've been gaps where some of the records haven't been released there. So this makes a complete package."

Can you think of too many double albums that haven't been superfluous, which justified four sides of consistently great music?

"There certainly haven't been too many of them in Australia. See, I grew up in the '70s and I loved stuff like George Harrison's *All Things Must Pass* which was in fact a triple album set. It had four great sides and I thought the third record, the jam session, was a waste of time.

"But I like the idea of gatefold sleeves, I'm right into all that. I loved the idea of *Johnny Winter And* which was a double album, with three sides music and one side totally blank! My favorite band of all time, Van Der Graaf Generator had a double live album which was fantastic."

Is there anything you listen to at home that Scattered Order audiences would probably be surprised at?

"Van Der Graaf Generator, for one, I still like Peter Hammill, he's still releasing records in England through a small independent label. I don't listen to a lot of Top 40 although I do like the Age Of Chance record a lot. The pop I do like came from the '70s, all that overblown stuff like 'Macarthur's Park; and Barry Ryan's 'Eloise'. I loved that song, if there was ever a cover that Scattered Order would have done, it'd be that one! Then The Damned came along and butchered it!

"I mean, I love The Damned, a lot. But their version was tertible, and the 12" version was even worse."

Is there anyone in the band who's a trivia freak?

"It'd be me, I think, I love collecting information about film stars, people in the news. I'm an information freak!"

TAYLOR DAYNE: she believes in the radio

Even before 25-year-old New Yorker Taylor Dayne's "Tell It To My Heart" crashed into the Australian charts, those in clubland had watched the way the disc had dented the American and English charts and predicted it would do the same here.

For in this world of disposable pop, it's not often that a *real* voice comes along; a voice that demands your attention. So here she is flying high . . . when last September she was still singing gypsy songs in a Russian nightclub in Brooklyn.

It was in there, in fact that Ms Dayne was spotted by a talent scout.

"Singing there was good because it was always full of drunken tourists who didn't know how much they were tipping. When they're in doubt, tourists always tend to tip more, so I made quite some money that way."

Taylor refuses to be lumped with all the other pop sweethearts clogging up the charts. She has, after all, been classically trained in

music and a student of music therapy and composition.

By night she sang in the Russian club; during the day she was building up her reputation in New York as a session singer, providing the stunning backing vocals for example, for Hunter Hayes' club smash of some years back "This Time", a record which probably displayed her three-octave vocal range to better effect than her current single.

So what made her want to sing, what helped her become a white girl with a stunning black voice?

"I think the radio is one of the greatest things in the world," she says. "I used to love listening and singing along. I think most kids try and emulate their favorite singers, which is what I did. The voice just grows from there."

Who does she listen to now?

"Mainly R&B, a a lot of the older stuff, like Hendrix and Joni Mitchell. I think The Cult are fantastic, I went to see them last year and they blew me away. I think I'm in love with Ian Astbury!"

Taylor speaks like a typical over-confident American — fast with lots of laughter and "oh darlings" thrown in for good measure.

Has she always had a powerful voice?

"Darling, I've always loved singing, y'know, in the house when I was real young. You get a strong voice if you practise a lot. I had some singing lessons for a while, too, although not for too long."

The LP, also titled *Tell It To My Heart*, was put together in six weeks, and shows off her voice more effectively than the single. Was she happy with the way the album turned out?

"I'd have preferred to have spent more time on it, because I'm a person who works slowly to get things right. But when the single suddenly took off in America, the record company wanted it out straight away. So what followed was six weeks of pressure, rush and cramming, but despite that, I think the album turned out alright."

For someone who's such a vibrant performer, did she find working in the studio restrictive?

"No, performing is performing, whether you're doing it in front of a full house of drunken tourists in a Russian nightclub or to a produce behind a glass window. I love it all."

Is it true she's into meditation.

"Yes, I visit an *ashram* every week, that's where the disciples of a guru got to pray. I follow a meditation called Kirpalu. I don't do it for heavy-duty religious reasons, I find it clears my head every time it gets clogged every so often."

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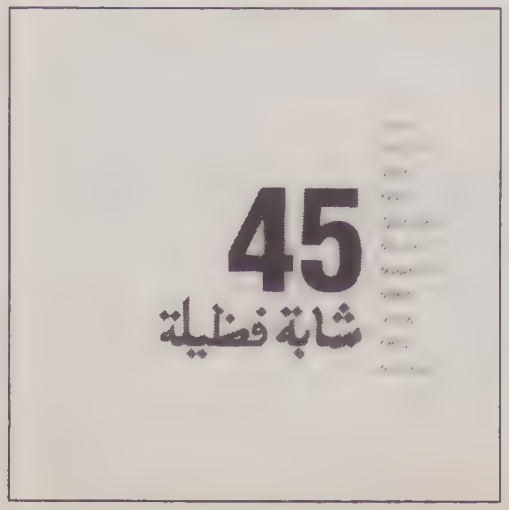

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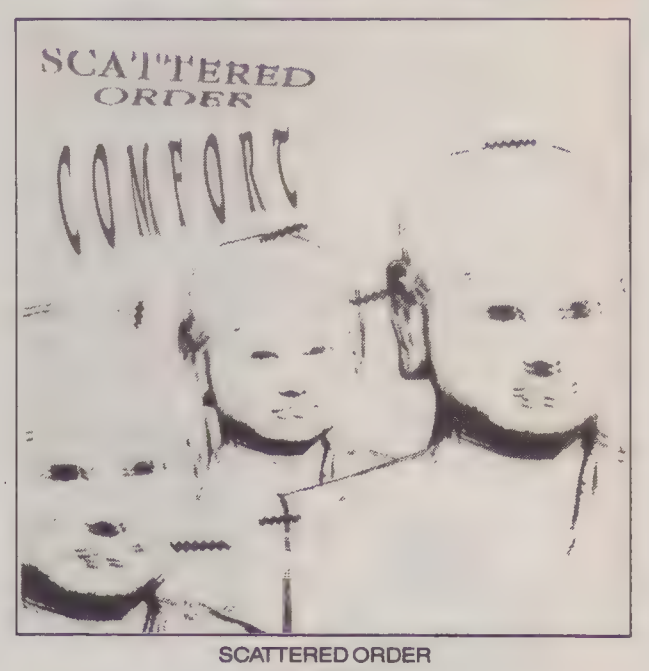

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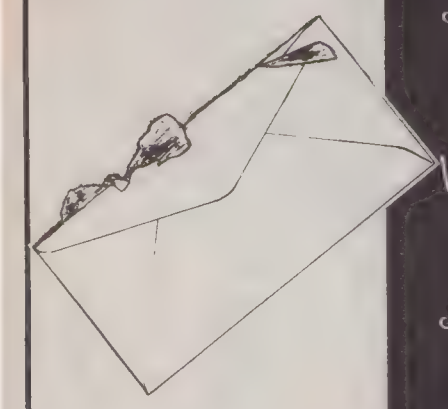

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COOL COOL WORLD

"Life's Too Good" claim the SUGARCUBES, one of the freshest new names in pop. We track them down in their native Reykjavik in Iceland to see why they disagree with the theory that life wasn't meant to be easy. And find out why the singer thinks she's a snake . . .

The snow falls in Reykjavikurhofn. The lights shine sodium nets through the squid ink sky across the harbour towards Akranes, Einar's hometown.

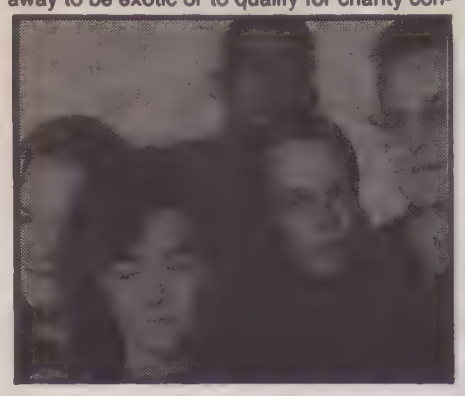
"Water? That's not water. This is the North Atlantic where we won The Cod War," he laughs, falling over into the snow to scratch out the word "pressie".

The Icelanders might have won the fight for fishing rights but in tonight's cold war the inebriated singer wants to give me his jumper. The Sugarcubes can be very sweet people . . . as well as bastards . . . "Come on let's find somebody to beat up!"

I didn't know what to expect flying into Reykjavik on a Saturday evening. The town's name means Smokey Bay, which is fitting. Most people must by now be familiar with The Sugarcubes' sounds through their debut single, 'Birthday', and the chaser 'Cold Sweat'. Yet, despite having been interviewed to a standstill in the past nine months, the band still remain obscured by clouds of curiosity; never has so much hokum been written by so many airheads about so few musicians as The Sugarcubes.

Even now they're still perceived as foreign weirdos that make music as perfectly as Thor makes thunder and who come from . . . well somewhere near the Arctic circle situated exactly midway between New York and Moscow.

Somehow the band are not geographically near or culturally familiar enough for us to easily understand or analyse, and not far enough away to be exotic or to qualify for charity con-



certs. You know, just odd? Meeting them on their own turf I had demystification in mind.

Just a few feet inside Keflavik airport, and oggling at its stained glass mural, mystification immediately sets in as two people with a bad case of hand waving and head twitching gesture to me. They have a sign written on a napkin. It reads "Buy two cases of beer and two bottles of whisky".

I've made my first discovery. The Sugarcubes like to drink in immoderation — "Their only point of drinking is to get drunk" — and Iceland is the only place I know of where you can buy duty free goods after you've disembarked.

The head twitchers are Einar, a dyed blond Ayran in a manky black leather jacket and torn trousers — as befits a man who started Iceland's first indie record label, shop and distributors, ramm, in the early '80s — and the designer of The Sugarcubes' new album *Life's Too Good,* through Virgin Records.

In the restaurant the rest of the band are waiting, minus latest recruit keyboardist Melax. There's Bjork, oriental eyes, a red leather mini skirt, green tights and an unforgettable voice that makes otherwise sober critics blather on about how, when she sings, "she's cutting up the fabric of language, cutting up time".

What crap! She is simply the most expressive female vocalist around because she can move from Lolita-like little girl textures to wizened cackles in a split second. She has more sound effects in her larynx than a choir. That's all.

Guitarist Thor, another convert to peroxide, hides his natural fjordic cool behind aviator shades like a trainee for *Top Gun* while cradling his broken arm, the result of slipping on thin ice.

Siggy the drummer, with his goldrimmed glasses and hat, already looks as though he should be a debauched preacher in Flannery O'Connor's *Wiseblood* and will grow into the part as the days pass.

Bragi, tousled-haired and wirey, just looks like Bragi, as befits a bass player and lauded poet. But most of all the Sugarcubes look . . . bored.

"Today we designate a national silly day," announces Bjork giggling as we load into the van and head out into the mist towards Reykjavik. Quite how silly I didn't realise at the time, nor how enjoyable.

Rain, sleet, snow, hail, fog and sunshine all take their bows in the hour drive to the capital. If Icelanders really are as schizophrenic as their weather, as Einar maintains, I should have bought an elephant gun and a ton of thorazine.

Instead the 'Cubes request chocolate and penicillin as we pass Europe's largest and ugliest NATO base, Helka ("The mountain Hell was named after"), miles of lava which looks like huge sheep droppings by the side of the road and "A pink house which we want to buy because it's full of marshmallow people". Meanwhile Swans' upcoming version of 'Love Will Tear Us Apart' goes down not quite as quickly as the alcohol but equally as gratifyingly.

We sidewind into town just in time to meet the culinary season of pickled rams' testicles and sheep heads. Hundreds of years ago, as winter was ending, this sort of tasty treat was all that was left for people to eat before the new season started. Now such 'delights' have become delicacies through the perversion of history.

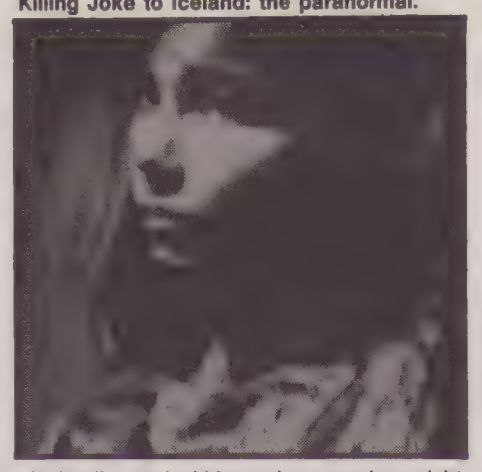
Reykjavik is a pretty but austere burgh of 90,000 people much given to gossip, a hangover from the Saga telling days. When Bjork, for example, had her child while married to Thor there are money incentives for teenage Icelanders to get married, guess it also helps keep the Ayran stock pure, after all this is the place Hitler had in mind as a stud farm for his 1000 year Reich before a bullet ripped off his moustache in a bunker in Berlin the hotlips of Iceland proclaimed Einar the father.

And when the 'Cubes previous band KUKL - "it means magic or sorcery, oooooh!" - appeared on local TV with Bjork wearing a bandage where she'd cut her hand she was designated a junkie hiding her track marks. Yet, if there's one thing Icelanders do more than gossip and play chess - remember all those Spassky/Fischer bouts that took place here? - it's drink. Especially on a Saturday night.

The centre of town looms up like a pavement meeting a dizzy head or a stranger's hand on one's groin, both of which are commonplace in Reykjavik at the start of the weekend when a Baccanalian mania sets in. That lust for life and sensuality as much as anything beats at the heart of The Sugarcubes' music. Not for nothing is their album called *Life's Too Good.*

DRINK SOME PETROL DARLING

The tourist guidebooks to Iceland boast of crass edifices like the capital's Hard Rock Cafe which has a car coming out the top — no doubt a palliative for the many American service men here who used to give out chocolate for favours and need a dose of penicillin in return. What they don't tell you about is what has attracted so many people, including bands like Psychic TV, The Fall and Killing Joke to Iceland: the paranormal.



Iceland's magical history is everywhere right down to the Hotel Odinsve - Odin to you - in which The Sugarcubes have generously installed me. The suite is expensive, there again they can afford it. For the past six months every major label in Britain has been over here to snare them just to end up being sneered at.

"One was willing to give us $1.2 million if we talked about our future musical direction, " explains Siggy, an affable man who likes stripping at birthday parties and falling over in bars. "That was never up for discussion. Only we must be in control of our music, no one else, and I'm not even sure we are at times!"

Still The Sugarcubes are doing nicely thank you very much. They're about to sign a deal with Elektra in America for enough money to keep the credit card of their company Bad Taste Inc - it goes down absurdly well in plush restaurants - a flexible friend for many years. As for Britain they've decided all the majors suck a nasty one and have decided to stick with One Little Indian, the smoking indie run by Flux (formerly of Pink Indians).

That relationship goes back a long way to when Einar and Bjork left their respective new wave bands, Purrkur Pillnikk and the Toppi Tikarras - "It means the thread which fits the bitch's ass" - to go on and form KUKL. The latter put two sophisticated and far from thrashy albums out on Crass Records, *The Eye* and *Holidays In Europe,* which was also them vinyl home of Flux,Hence the link.

KUKL, as hinted, is a Medieval word for somebody involved with witchcraft and The Sugarcubes live within a private world full of mystical symbols which some take mor seriously than others. Bjork, for instance, has a spoked wheel rune tattooed on her arm.

"Traditionally it means I will never get lost in fog," she explains, "and I never have."

Bragi's house, with what the band call The Smuggler's Collection of their many self-written and published books of poetry, is even more illuminating. Both Thor and Bragi were well respected bards in Iceland before becoming corrupted by the plebian world of rock and roll.

Thor's works include *Death Poems* — dedicated to Crowley and *Bladerunner* amongst others and full of runic graphics - *23 Dogs* (numerologically interesting) and *Drink Some Petrol Darling.*

Bragi's books include *Six Leaf Daisy Murdered By A Cow,* while Elinar - being the earthy type he is - prefers writing "perverse prose", and example of which is his tome *Shitheap.* Some of these writings have become part of The Sugarcubes lyrics, more of which later.

KUKL themselves were interested in ancient religions and the way these have been perverted into forms of authoritarian control. Eventually the band split under the stress of being so ideologically straightjacketed and went on to form the "mischievous fun" of The Sugarcubes.

"For us magic, the paranormal, the occult or call it what you will, is an every day thing," explains Einar, who kept waiting expectantly to see a ghost during my stay. He did eventually get a glimpse when with a terminal hangover he saw his face in the mirror one morning. "Although there are many Christian (Lutheran Evangelical) churches here our traditional beliefs are pagan. Look around you! The hotel you're staying in is named Odin and we have a Thor in the band!"

"I should just like to point out that at the year 1000 it was decided that Iceland should become Christian," chimes Bjork. "But people were still allowed to make sacrifices to their heathen Gods if they did it in secret. I think that says a lot about Iceland, hahahah!"

The Sugarcubes themselves are ambivalent about the psychic energy that many accept whirls in Iceland. They particularly, hate it when fascists - Hitler was the most famous - try to capitalise on the country's weird mix of Aryanism, mythology and witchcraft. Incidentally you never see a black person in Iceland unless it's an American serviceman even now, at least I didn't.

"No it's no joke, I have seen a ghost," agrees Thor when I ask him if the tale I heard about him was true. "You know it when you see it and afterwards you believe in such things. And that's a general thing in Iceland." "More than 50 per cent of the nation believes in ghosts," reckons the somewhat dour keyboardist Melax, a long-time collaborator with all The Sugarcubes through varous band incarnations. He supposedly has rejoined the group after nine months pregancy leave.

"If you really want to know what happened I just left Iceland because it's so boring."

"It's very strange because we're very materialistic people," says Bragi. "We wear new modes as a nation, we're always spending our big money - people here always complain about the surplus of money - but we are still a nation of people that has clairvoyance meetings and ouija board groups."

Elinar explains this compatibility of the mystical with the material that is totally alien to Britain as being simply down to the Icelandic way of living and believing.

"You simply respect a person that does see ghosts or who is clairvoyant. You don't laugh or scoff at them. So while we don't believe in God we do believe in ghosts."

Geographically you have to remember this place is very young," continues Bjork. "It's right on the cracks that hold the Atlantic Ocean. And because it's so new it's erupting with lava all the time. It hasn't got any definite form, and that's why people are so much into the mystic and paramormal here, they're attracted to such power spots. It's like Jules Verne wrote a hundred years ago, there's meant to be an entrance to the centre of the earth here.

"My mother is very much into all this. She gets a magazine sent from Britain called *Prediction.* In England if you see a ghost every body goes 'Oooooh! You must be psychic!' Here you see one and go and have a cup of coffee but even now things are changing.

"One thing I think is important about our generation - the boys are all 25 and I'm 22, they're tigers in Chinese astrology and I'm a snake - is that people of our age have adapted to the idea of ghosts and mysticism. People who were born before the '50s here just naturally talk all the time about ghosts and elves. It's very common. But us younger people have been in touch with Americanism and westernism after the coming of the NATO base.

"So although we were told all these tales about the supernatural by our mothers and grandparents when we were growing up we've come to realize that the rest of the world think these beliefs are rubbish and so we've also been influenced by that. So we're sort of 50-50 when it comes to these matters. We sneer but always take notice and the two elements ae always fighting it out."

Precisely such elements dissolve in certain Sugarcubes' songs such as the impish 'Delicious Demon' on the album and current single, 'Deus', which to an almost chanson melody debates the non-existence of God.

Einar has already caused some mirth in the past by maintaining God is a bathtub in which Jesus was conceived. Certainly when Einar vocally sees God on 'Deus' he is making himself squeaky clean in a bathtub.

"I also believe that God is the bank manager of the sperm bank and that all the churches are his sperm banks," the singer laughs.

This idea, more fully explored in his book *Shitheap* from which part of the lyric for 'Deus' was copped, first came to him when he was studying for a BA in Media Studies.

"A friend of mine in London used to make money by going and ejaculating at sperm banks twice a week. The idea just evolved from there really."

Bjork breaks into laughter with relish. In fact she does everything with a theatrical flourish. She's a natural actress with a winningly precocious streak which is no doubt why she was picked to play the role of a distraught girl in a recent Icelandic TV play. She isn't so precocious that she wants to become an actress fulltime though.

"It's not really my ambition at the moment," she admits. "But getting back to the song 'Deus' for a minute the lyric, well my part any way, says that God doesn't exist but if he did he'd have to be a really fertile creature because he created the whole universe. The point is he isn't!

"The God everybody talks about is the opposite, he's like this". Bjork pauses to let her erect forefinger become flaccid. "Can you imagine a creature like that with a long white beard, very clean, and always using clinical things being fertile?
There's no way!"

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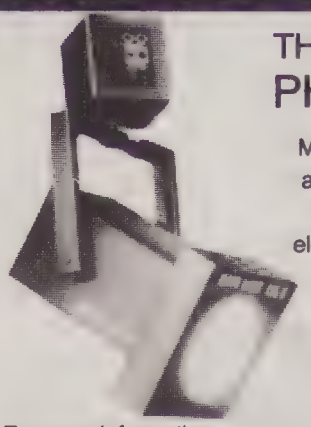

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Iggy's unshakable attitude

IGGY & THE STOOGES
Metallic 2 x KO
(Skydog International import)

Like Lou Reed's infamous *Take No Prisoners* set, this double LP documents the last Stooges' performance, recorded at the Michigan Palace in Detroit in 1974 and proves beyond reasonable doubt that rock 'n' roll, if it is to mean anything, must be the art and politics of confrontation.

The difference between Reed and the Stooges, in this context, is that Reed's sense of self-victory was never in question. For the Stooges generally — and Iggy specifically — this is the tragic sound of dignity and pride (though Iggy never lets on) slipping away: real rock 'n' roll history on its knees not threatening to spontaneously — combust the world as the Stooges once did. The band are plagued by appalling sound and aside from Iggy, their own indifference.

As if this wasn't enough, earlier in the day Iggy had gone on radio and issued a challenge to the Scorpions bike gang after a run-in with a member some days before. The gang turned up in force and Iggy fearlessly taunted them endlessly with the bikers responding violently. It is said the night got so out of hand that the rest of the band left the stage while Iggy stood his ground. For his trouble, the singer was badly beaten up and the album cover shot is actually, (as Iggy explains in his book with Anne Wehrer, *I Need More,)* him sprawled unconscious on the stage.

In this environment, the version of "Gimme Danger" takes on an eerie quality particularly when the singer takes the full force of one of the night's countless projectiles at the end of the song, then thanks the thrower for their efforts.

This is actually the third time around for sides one and four. *Metallic K.O.* was originally released in 1977 as a single LP with the same grey cover as this. The sound was appalling and was recut and given a blue cover. The latest in a seemingly endless line of Stooges' out-takes, entitled *Gimme Danger* and was also recorded at the Michigan Palace, but *Metallic 2xK.O* is the definitive painful work. And its downright difficult listening. Even in a more receptive environment there is little evidence of the band's former seething glory and thus those whose *Life's* soundtrack is, or was, *Funhouse* or *Raw Power,* will have to assess and attempt to jump the hurdles this extraordinary document throws before them. "Cock in my Pocket" denigrates the Stooges' formidible legend.

But aside from a massive misdirection of energy, flat chords,

bum timing, Iggy singing songs of social commentary instead of instructing how to breathe fire for pleasure and profit, the murder of classics like "Search and Destroy" and such new blood gems as the masterful "Open up and Bleed" and the minor displacement of James Williamson's usually killer guitar with a damn keyboard, attitude saves the day: Iggy's.

In the face of possible fatality, the man's bravado is virtually unshakable, outwardly at least. The real tragedy is that that attitude is at its most steely *between* songs not *during* them.

MURRAY ENGLEHEART.

AGNETHA FALTSKOG
I Stand Alone
(WEA)

One of the surprises in mid-eighties' popular music has been the comparative lack of success of the individuals that once made up that Swedish empire of pop, Abba. Sure Bjorn and Benny have flirted successfully, if temporarily, with the bourgeois melodies of Chess, but in the main, these tune specialists have maintained a despairingly low-key profile.

Well, with *I Stand Alone,* Agnetha Faltskog reminds everyone why she was the first 'A' in Abba. One minute she can purr like a kitten that has just drunk aphrodisiac-laced milk and then the next, at the flick of her hormone gauge, she can bop like a tiger that's ready to pounce on any meaty beat. With the sassy production talents of Chicago front-liner Peter Cetera, ensuring a thickly sophisticated background, it makes *I Stand Alone* a sitting duck for chart success.

The album starts ferociously with the desperate beat ballad "The Last Time", the romantic hustle of "Little White Secrets" and the sexy duet with Cetera, "I Wasn't The One". With their gorgeously tasteful percussion and strings-simulating keyboards, the tracks are just crafted for the ultimate yuppie dinner-party, American style.

It is also more than just the music that has become Americanised here. Even Agnetha's voice has lost its endearing Swedish lilt — which is probably the one regret on this album. Thus she sounds like any other superior Yank singer on mellow sway pieces 'Love In A World Gone Mad' and 'Let It Shine' come through, as smoothly and noise-free as the air-conditioning in her Mercedes.

— ROBERT VELLA

THE DYNATONES
Shameless
(WEA)

Fools and blues-rockers rush in where pop angels fear to tread. Praise the Lord for such soul saints and put the name of The Dynatones on to the waiting list for future benefaction. With its crisp, creative elpee *Shameless*, it excavates the buried treasure of sixties R&B, using the diamond drills of eighties electrified equipment to hit the mark.

So the synthesis between raunchy street jive and cleverly combined horns and synthesiser gives pieces like "Heartbreak Radio" and "Beware" their croaky attraction — a kind of boozy intimate warmth. "Old Habits Die Hard" works even better in its loose framework of organised mayhem. Lead vocalist C.C. Miller has that pleading pathos in his voice that would have been a stunning success in the group pop days of 1965. It still sounds fresh and urgent here.

The most stunning aspect of *Shameless* is that not only is there not a dud track, there is also no track that could be described as too commercially soft. Yet every piece could easily hit the FM play list. Lynyrd Skynyrd inspired huskiness of "Can't Give You Up" to the brash bop of "Italian Shoes", this is party fun without the fast-food catering. Nothing shameful about that . . .

— ROBERT VELLA

RUBEN BLADES
Nothing But The Truth
(WEA)

Ruben Blades' first stab at an English language album goes right to the soft heart of easy listening America. His attempt to dispel the Hispanic stereotype, by collaborating with Lou Reed and Elvis Costello, forces the inevitable compromise, but that's OK, because he does retain that poetic politically pure vision that characterises his Spanish songs.

The story goes that in the early '60s after the mini-invasion of Panama by US marines, Blades was so pissed off that he refused to sing in English. He developed his mass popularity in the huge Spanish speaking record buying market (only now being tapped by Linda Ronstadt and other MOR has-beens). Blades alienated a lot of this audience when he moved to live in New York to further his career. Now Blades is forced to re-evaluate his stance: to get through to the *gringo* you have to sing in his language, *senor.*

"In Salvador" and "Ollie's Doo Wop" (about Ollie "what shredder" North) respectively chronicle the murder of Herbert Anaya — former Salvadoran Human Rights Commission chairman — and the murder of truth. "Chameleons" a Latin dance tune with a message has a hotter than July percussion but the message is lost in the beat.

The Costello collaboration works beautifully on the languid smokey jazz blues of "Shamed Into Love" but not on the tawdry jokiness of "The Miranda Syndrome" — "all for a song and dance and an edible head". As for Reed's wordplay on "Letter To The Vatican" it only proves that all this hope-on-a-rope-to-The-Pope stuff ain't a patch on those Pope-on-a-rope soaps so popular with the lapsed Catholic set.

— MICHELE KIRSCH

LUXURIA
Unanswerable Lust
(Mighty Boy/EMI)

How's Howie? Doin' just fine, thank you; knocking out a few bitter-sweet tunes again and constructing those happy-go-lucky well-contented lyrics like: *"God's gone back to heaven/He's deserted us, but what the hell/He never understood us anyway."*

Yes, it's sex and death and the meaning of life time again, in which His Nosferatuness — Howard Devoto, villain of the peace — laughs and sneers at his *and* our obsessive desires. Ever since he drugged and fugged us on the permafrost of inexperience, Howard's clearly been striving to answer the unanswerable, to apply cool reason to the destructive pull of (unnatural instincts. But it's a welcome relief to find him again in the here and now — with guitarist Noko and Luxuria — with fresh fire and a harder edge to his craft.

Unanswerable Lust is a beautiful, frightening work that transports Devoto into the late '80s with half-an-eye on the late '90s; he always was 10 years ahead of his time. Musically it rebuilds on the Magazine dream, becoming more accessible, more endearing, while he charms us with those open-soul, throbbing-with-desire, lyrics. Here with Howard, *"We take 40,000 winks on the threshold of unanswerable lust."*

We'd probably have forgiven Devoto had he returned with a slab of musical-mediocrity, such is the dearth of lyricists of this calibre, but instead he's attempted something sensuous and achieved something special. *"I am nothing/Becoming nothing/And nothing's to be done."*

Unanswerable Lust, for flesh, for love, for life, is everybody's autobiography. Very grand, very evocative, very Proustian, very Howard Devoto.

— LEN BROWN

SINGLES

EDITED BY MARA SMARRELLI

URBAN PRINCIPLE
Something Inside
(Cleopatra)
Funky, electronic debut release from this Melbourne outfit. Title track is by far the best on this five track 12". Additional vocals and instrumentation manage to make this track not as bland as the other offerings.

DEF LEPPARD
Pour Some Sugar On Me
(Polygram)
"Lookin' like a tramp, like a video vamp; demolition woman can I be your man?!" Yeah-aw-right. A chunk-thump heavy rock number a la Bon Jovi meets Van Halen maybe. Not bad played on 10!

CHRIS REA
Que Sera
(Polygram)
A pretty consistent pace that won't let up. Calypso/tropical rock from this MOR wonder. The sort of stuff that usually gets a spin on commercial radio. Produced by Rea himself. B-side features the drifting instrumental 'Se Sequi".

THE FALL
Victoria
(Mighty Boy)
Mark E. Smith snarls his way through this Ray Davies/Kinks original. Good video too. In the same way The Bangles revamped "Hazy Shade Of Winter", The Fall's rendition of this favorite makes it more worthwhile than a lot of other covers floating around at the moment (like Natalie Cole's for instance).

NATALIE COLE
Pink Cadillac
(EMI)
Video and single already proving popular but frankly it's a rather safe disco-machine treatment of this Bruce Springsteen number. At least Cole's voice is given justice on the b-side, but God those *awful* lyrics!

RED SYMONS
Sex Appeal
(Mushroom)
Oh boy! It might have a beat you can dance to, but *really!* From the opening line *"Time to start, 1 2 3 4 play"* — to calling the love line *"69 9966"* — the sexual connotations are just too much. If it's all tongue in cheek, I'm sure as hell ain't laughing! If it's serious, then it's hard to believe this came from a one time Skyhooks member.

GEORGE MICHAEL
One More Try
(CBS)
Taken from his *Faith* album, the teen-pop lerv songs are slowed down to an ever so 'romantic' pace on this ditty.

Musically, the b-side Look At Your Hands, reminds me of Roxy Music's "Tokyo Joe". Not my cup of tea.

TALKING HEADS
(Nothing But) Flowers
(EMI)
As we've become accustomed to, the African element makes Flowers a bright, energetic, rhythmic journey. Taken from their current *Naked* album, it's already receiving ample commercial airplay, and rightfully so.

THIS IS SERIOUS MUM
The Ballad Of John Bonham's Coke Roadie
(Elvis)
Sound slicker than their (just as good) previous "40 Years Then Death" 12" electronic-throbber of last year. TISM have yet to come up with a record that disappoints. Public radio is already behind this potential killer. When it comes to poking fun at this very business, The Mums take the prize. B-side is just as much a winner, if not the title itself — "(I think I've got) Mick Jagger Worked Out".

ROBERT PLANT
Tall Cool One
(WEA)
From his current *Now And Zen* album, this one's got a bit of everything, not quite sure what to make of it. Synthesized rock'n'roll that doesn't do much really. Jimmy Page performs the guitar solo but not as good as Plant's previous single "Heaven Knows".

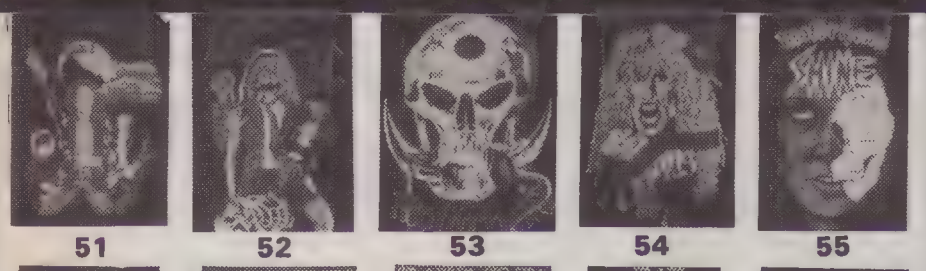
ROBBIE ROBERTSON
Somewhere Down The Crazy River
(Geffen/WEA)
Took a couple of listens to get into this one. Rhythmical, percussive tones provided the background to Robertson's story telling approach on this single. Taken from his self-titled album, this gives MOR rock a good name.

PAUL KELLY & THE COLOURED GIRLS
Don't Stand So Close To The Window
(Mushroom)
This one's been a favorite for some time now, available on their *Under The Sun* album. Tender and delicate. From a man who has the talent to put pen to paper and breathe life into each word. Nice fiddle introduction and pedal steel guitar. B-side has the band performing without Kelly up-front (written by Steve Connolly). Don't stop at this single, just buy the album.

PET SHOP BOYS
Heart
(EMI)
More disco-drum machine programming providing the bump and grind elements here. Should be big on the club dance floors, if it isn't already. A different mix to the album version. More of the same on the b-side "I Get Excited".

KRUSH
House Arrest
(Polygram)
Wore out the carpet buggin' out to this disco/hip hop-ish lightweight offering. Breathless female vocals get a bit much after a while. Like Pet Shop Boys, it should be a dance floor favorite.

T-SHIRTS $16 SWEATSHIRTS $26



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Everly Bros
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Fifties
Forties
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George Gershwin
Huey Lewis
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Johnny Mathis
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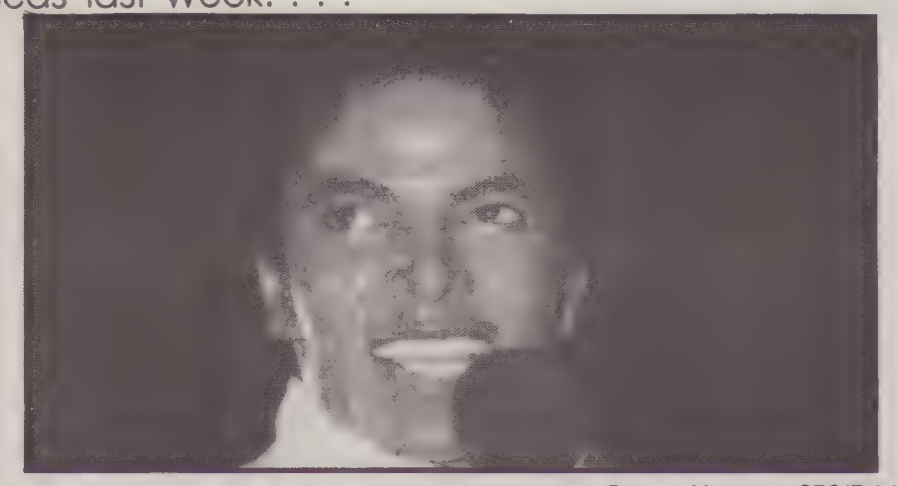
VIDEOS...VIDEOS...

"Michael Jackson — The Legend continues"

Len Brown previews the new video, released overseas last week. . . .



The lights go down the mighty seedy screen begins to flicker, the gargling of plonk and the mastication of asparagus tips. "Oooooh!" goes the real Michael of film and we're off, into the greatest story ever told. A lager-ad deep throat called James Earl Jones leads the way: "Michael Jackson, The Legend Continues. . . His name has become synonymous with superstardom. . . his dancing seems to defy the laws of physics. . . He is simply — Michael Jackson."

The truth begins to dawn. You or I, given the chance to celebrate on celluloid the legendary Llama's considerable gifts as a Top Entertainer, would surely settle for a historic compilation of home movies, vids, live footage and one or two insightful interviews. But no, there's got to be a tacky American angle to this; two berks have been awarded the roles of commentators — nice idea — because they thought up 'the best question to ask Michael (eg "Michael, what's your favourite. . . vegetable? !") Wow!

Bizarre and totally unnecessary, it's the sort of crap that clutter *The Legend Continues* and distracts from some pretty fine footage. Like the Jacksons in'69 at the Miss Black America Pageant, and felt-hatted and brilliant on *The Ed Sullivan Show*!" (The little fella at the front is incredible," say Ed). And thre's the *Motown Addition Tape* from '68 with nine-year-old Michael shufflin', slidin' and spinnin' in true James Brown/Jackie Stewart style, plus that classic clip of Mikey solo in'71 on the *Diana Ross Special* in Sinatra suits, covering, September Of My Years ("When I was two years old. . .").

Against this are pitched the Jackson's garish sets, disturbing Afros and psychedelic costumes: multi-coloured plus-fours, tangerine dungarees, lemon ski-suits, turquoise and silver platforms, the purple heartlove-belts. A searing indictment of '70s fashion. And there's the glitzy-flattering interviews with ancient friendly entertainers from The Michael Jackson Mutual Appreciation Society — Gene Kelly, Sophia Loren, Sammy Davis — amidst rare insights from brother Marlon and briefly, Martin Scorcese.

"I f — kin' love him," says the well-oiled woman next to me, carried away by a tribute from Fred Astaire's choreographer. Everyone's totally engrossed in *The Legend Continues*, an element of sadness creeps into the proceedings as Michel turns *Thriller* like from button-nosed *'Ben-era Motown* to CBS/Epic's bonechiselled beanpole. He's suddenly grown up, getting hassled, breaking up with his brothers and working with Diana Ross on *The Wiz* to form — gravel-gob tells us — "a traditional partnership that would change popular music forever."

Then it's more clips of Jacko performing, 'Blame It On The Boogie', a grim reminder of the Five with an equally bog-brushed Cher and memorably 'Can You Feel It!', the video of which tempted fate with its image of Michael's afro bursting into a golden ball of flame. But it's a cosmetic glance at Jacko's ear of transition, from laddo to loony, er sorry, "misunderstood superstar".

He's shy, he's innocent," comments Liz Taylor, bone-deep in make-up. "Oh, isn't it sad," says my neighbour and we're all — including the new macho Boy George — on the verge of tears. Michael dear boy what's happening to you?

Suddenly we're in'83 at the Motown 25th Anniversary Party, when Jacko's reunited with the Five (and lawd preserve us, Randy!), when he's left alone on stage and says, "but especially. . . like the new songs", before jerking into 'Billie Jean'. As Katherine Hepburn says, "He can do it and you can't help watching him."

Of course, Michael's not like other guys — he's always danced and sung like a little god — but this sort of "living legend" presentation, short of showcasing his wardrobe, gives little insight into the mind of the man himself. It could be something to do with a bloke called Michael Jackson being hired as Executive Producer.

The flaming Pepsi ad is alighted on briefly(and then only to plug his establishment of the Michael Jackson Burns Centre in Los Angeles); his 'We Are The World' famine-relief hit (co-written with Lionel Richie) is regurgitated along with footage of Ethiopians and Mike cuddling kiddies; and then it's Jacko outside the White House, receiving from Senile Sid and Nancy, his award "for the outstanding example you've set for the youth of America"! ?! ! "Oh, how very lovely," quips a sequin-buttocked cross-dresser in passing.

Yes, it's that sort of video. There's alas, nary a mention of Michael's Elephant Man skeleton fetish, of his nose, eye and pigment jobs, of his cemetery obsession in *Thriller* of his Jackie Kennedy fixation, of his gang warfare fantasies in *Bad*. True, we do see Jacko's knob — a small wizened thing — but he was probably no more than two when the snapshot was taken.

Michael Jackson — The Legend Continues (Motown Video)

FILMS...FILMS...FI

● Sly's "Rambo III" has cost $75 million to make!

Rambo III shoots holes in the budget!

It's hard to believe, but when *Rambo III* opens, it will have become one of the 10 most expensive films ever made!

The third installment of the violent Vietnam veteran establishes Sylvester Stallone as the highest paid movie star in the world — not a bad feat, considering he can't act.

For *Rambo III*, Stallone was paid a cool $20 million to recreate the role of John Rambo. That's an $8 million increase on his previous highest fee, the $12 million he picked up for *Over The Top*.

As for the film itself, *Rambo III* cost more than $60 million to make. An extra $15 million will be spent on prints of the movie, launches and promotion, bringing the total expenditure in getting the film to the screen, to $75 million!

★ ★ ★

The 375th Melbourne Film Festival will be launched on June 16 and will run for 11 days, until June 26, at the Capitol Cinema in the city and the Astor Theatre in St Kilda.

The fifth oldest film festival in the world will screen films from the UK, USA, West Germany, Japan, Hungary, France, Russia, Poland and Switzerland.

One of the highlights will be the first screening in more than 50 years of the 1925 Australian/New Zealand silent film, *The Adventures Of Algy*. Made by Beaumont Smith, the film will feature live accompaniment of the new score by NZ composer Dorothy Buchanan.

The Commissar, which has been banned in Russia for 20 years will be screened and it takes a look at Jewish life in the Soviet Union.

A personal account of past and present Britain in Derek Jarman's *The Last Of England* is tipped to attract crowds, as is *Business As Usual*, which deals with sexual harrassment and stars Glenda Jackson.

Two new documentaries on Chinese and American new-wave cinema will be screened, as well as the *Legacy Of The Hollywood Blacklist*, which details the McCarthy era and its effect on filmmakers.

Retrospective highlights include a new 35mm print of *The Manchurian Candidate*, starring Frank Sinatra, which hasn't been screened in Australia for many years.

Ticket enquiries can be made to the Melbourne Film Festival on (03) 663 2953 or 663 2954.

★ ★ ★

There have now been a total of 138 cases of AIDS in the entertainment industry in the United States, since tracking of figures began more than a year ago.

The most highly-publicised death from AIDS in the industry have been Rock Hudson and pianist Liberace.

It's been stated that the problem with the killer disease is no more serious than in any other industry, except that by the nature of the business, those afflicted with the virus have greater profiles and thus attract headlines.

It's estimated that the cost of treating the 138 AIDS cases is just under $7 million (US).

★ ★ ★

Tim Finn and longtime girlfriend, actress Greta Scacchi will be seen together in a new Italian movie.

The pair are teamed in *La Donna Della Luna (The Woman In The Moon)*, an English language film shot in Sicily.

Other cast members include Luca Orlandini, Miko Magistro and Marcello Perracchio.

The film, directed by Vito Zagarrio, follows, Scacchi's last movie, *White Mischief* in which she starred with Charles Dance and John Hurt.

White Mischief features music written by Tim Finn, who also had a small part in the film, playing the suave leader of a band.

Scacchi says she's now scouting around for a good Australian script, claiming she would love to make a film back home again.

★ ★ ★

MCA Films says that if Richard Attenborough's film *Cry Freedom*, about a white South African journalist and black activist, is denied distribution in South Africa, they'll urge major Hollywood studios to review their policies about doing business in that country.

The film revolves around journalist Donald Woods and his relationship with civil rights leader Steven Biko.

Cry Freedom is scheduled to be shown in South Africa later this year, with all proceeds going to a UNICEF fund for South African children.

★ ★ ★

WORDS...ROCKWORDS...WORDS...ROC

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All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc) and the first three correct entries received will win a six-month subscription to Juke. NB Current subscription holders are ineligible.

1. Billy (surname?) has finally signed for his long-awaited film debut in *The Harley Boys*.

2. (First name?) Crue are being sued for $2.6 million for allegedly injuring fans at one of their shows with fireworks.

3. October 6 this year will mark the tenth anniversary of (first name?) O'Keefe's death and as a tribute, a one hour documentary is currently being made.

4. The recent visit to Russia by German heavy metal band (name?) was filmed by documentary crew and will be released either as a TV special or a home video.

5. Melbourne's White (group's second name?) will visit Sydney for three dates in June.

6. Spandau Ballet's Gary and Martin (surname?) are to play much-loved East End villians, the Kray Twins, in a major new British film.

7. Jodie (surname?), who won the inaugural Australian Singing Competition, has been in constant demand and is currently starring in the Australian production of "Les Miserables".

8. Carolyn (surname?), one of Aretha's sisters had died aged 43 from cancer.

9. George (surname?) plays the janitor in a movie called *Checking Out*.

10. Sylvester (surname?) will receive $25 million for Rocky IV.

Last week's answers:

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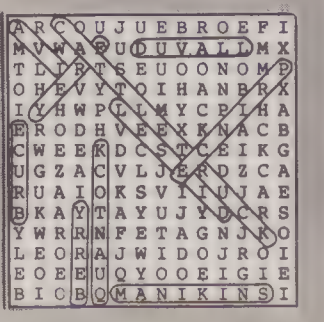
Bruce
Cattletruck
Diesel
Duvall
Frey
Iva
Manikins
Prince
Quantock



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JUKE OZ CHARTS

SINGLES

1	1	**THE FLAME, Cheap Trick**	**CBS**
2	3	**DOCK OF THE BAY, Michael Bolton**	**CBS**
3	2	**GET OUT OF MY CAR, GET INTO MY DREAMS, Billy Ocean**	**LIBERATION/CBS WEA**
4	7	**LOVE IS A BRIDGE, Little River Band,**	**CBS**
5	4	**WHEN WILL I BE FAMOUS, Bros**	Mushroom/Fest
6	6	BREAKAWAY, Big Pig	CBS
7	5	SIGN YOUR NAME, Terence Trent D'Arby	Festival
8	15	WONDERFUL LIFE, Black	BMG/RCA
9	10	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING, Rick Astley	Liberation/CBS
10	11	I WANT YOU BACK, Bananarama	PolyGram
11	8	REV IT UP, Jerry Harrison	WEA
12	13	COULD'VE BEEN, Tiffany	WEA
13	16	I FOUND SOMEONE, Cher	Virgin/EMI
14	9	STUTTER RAP, Morris Minor & The Majors	Liberation/CBS
15	14	LOVE IN THE FIRST DEGREE, Bananarama	WEA
16	—	NEW SENSATION, INXS	BMG/RCA
17	18	TELL IT TO MYHEART, Taylor Dayne	EMI
18	12	ENDLESS SUMMER NIGHTS, Richard Marx	Festival
19	17	WHAT A WONDERFUL WORLD, Louis Armstrong	Regular/Festival
20	—	NOTHING TOO SERIOUS, Icehouse	Mushroom/Fest
21	25	UNDER THE MILKY WAY, The Church	EMI
22	19	HAZY SHADE OF WINTER, The Bangles	PolyGram
23	22	BOYS (SUMMER TIME LOVE), Sabrina	EMI
24	23	ALWAYS ON MY MIND, Pet Shop Boys	CBS
25	20	YOU'RE NOT ALONE, Australian Olympians	

ALBUMS

1	1	**GOOD MORNING VIETNAM, Original Motion Picture Soundtrack**	**Festival**
2	10	**TOUR OF DUTY, TV Sondtrack**	**CBS**
3	2	**THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**CBS**
4	4	**THE LONESOME JUBILEE, John Cougar Mellencamp**	**PolyGram**
5	14	**TALES OF THE CITY, Rockmelons**	**Truetone/EMI**
6	6	DIRTY DANCING SOUNDTRACK, Various Artists	BMG/RCA
7	3	MORE DIRTY DANCING, Original Motion Picture Soundtrack	BMG/RCA
8	7	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
9	—	LOVE IS STRANGER THAN PRIDE, Sade	CBS
10	—	PUSH, Bros	CBS
11	12	MAN OF COLOURS, Icehouse	Regular/Festival
12	5	HITPIX '88, Various Artists	CBS
13	8	BIG BAD NOISE, Choirboys	Mushroom/Fest
14	13	LAP OF LUXURY, Cheap Trick	CBS
15	9	TEMPERAMENTAL, Divinyls	Festival
16	17	TEAR DOWN THESE WALL, Billy Ocean	Liberation/CBS
17	21	THE BOOMERANG CAFE, John Williamson	Festival
18	16	STARFISH, The Church	Mushroom/Fest
19	18	WONDERFUL LIFE, Black	Festival
20	15	NAKED, Talking Heads	EMI
21	22	KICK, INXS	WEA
22	19	NOW AND ZEN, Robert Plant	WEA
23	24	FAITH, George Michael	CBS
24	—	TIFFANY, Tiffany	WEA
25	11	PUMP IT UP, Various Artists	CBS

ALTERNATIVELY

SINGLES

1.	**FIREBALL OF LOVE, The Dubrovniks**	**Citadel**
2.	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
3.	**JOHN BONHAM'S COKE ROADIE, This Is Serious Mum**	**Elvis**
4.	**VOLATILE, Lime Spiders**	**Virgin**
5.	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
6.	SUCK 'N' SWALLOW, Hard Ons	Waterfront
7.	DON'T STAND SO CLOSE TO THE WINDOW, Paul Kelly & The Coloured Girls	Mushroom
8.	DANCING BAREFOOT, Celibate Rifles	Hot
9.	BLUE MONDAY, New Order	CBS
10.	TOP END KILLER, King Snake Roost	Aberrant
11.	STAY, The Saints	Mushroom
12.	MY WILLINGNESS, Stephen Cummings	Rampant
13.	SIDEWALKING, Jesus & Mary Chain	WEA
14.	MY PAL, God	Au Go Go
15.	LEAD ME ASTRAY, Cosmic Psychos	Mr Spaceman
16.	I LIKE IT BOTH WAYS, Johnny Teen & The Broken Hearts	Green Fez
17.	VICTORIA, The Fall	Beggars Banquet
18.	WORLD UPSIDE DOWN, Love Gone Wrong	Mighty Boy
19.	TRICK OF THE LIGHT, Triffids	White
20.	SUEDEHEAD, Morrissey	EMI
21.	BEAUTY WAS THE BEAST, Bell Jar	Hot
22.	CRASH, Primitives	RCA
23.	RACK MY BRAINS, Huxton Creepers	Big Time
24.	LOVE WILL TEAR US APART, The Swans	Product Inc.
25.	LOVE ON YOUR BREATH, Painters & Dockers	White

ALBUMS

1.	**ROARING DAYS, Weddings Parties Anything**	**WEA**
2.	**BARBED WIRE KISSES, Jesus & Mary Chain**	**WEA**
3.	**DICKCHEESE, Hard Ons**	**Waterfront**
4.	**THE ENERGETIC COOL, Bachelors From Prague**	**3333**
5.	**HAIRWAY TO STEVEN, Butthole Surfers**	**Au Go Go**
6.	VOLATILE, Lime Spiders	Virgin
7.	WOODEN FOOT COPS, The Woodentops	CBS
8.	FRENZ EXPERIMENT, The Fall	Mighty Boy
9.	PRE DEITY, Died Pretty	Citadel
10.	COOPER S, Feedtime	Aberrant
11.	VIVA HATE, Morrissey	HMV
12.	WIGWORLD, Damien Lovelock	Hot
13.	PRODIGAL SON, The Saints	Mushroom
14.	THE LION & THE COBRA, Sinead O'Connor	Festival
15.	PLEASED TO MEET ME, The Replacements	WEA
16.	CALENTURE, Triffids	White
17.	GODDESS, The Honeys	Waterfront
18.	BOTTLE MAN'S WIFE, Widdershins	Waterfront
19.	LIFE'S TOO GOOD, Sugarcubes	One Little Indian
20.	COSMIC PSYCHOS, Cosmic Psychos	Mr Spaceman
21.	GNAWING AT THE BONES OF ELVIS, Crown Of Thorns	Crawdaddy
22.	METALLIC 2 X KO, The Stooges	Skydog Records
23.	SUNSET STRIP, Sunset Strip	Au Go Go
24.	DADDY'S HIGHWAY, The Bats	Flying Nun
25.	LOVELY, The Primitives	WEA

Compiled with the assistance of Au Go Go, Polyester, Phantom, and Da Da Records.

Metal

1 **SEVENTH SON OF A SEVENTH SON, Iron Maiden (EMI)**
2 **LET US PREY, Nothing Sacred (Cleopatra)**
3 **NO EXIT, Fates Warning (Metal Blade)**
4 **THE NEW ORDER, Testament (Megaforce)**
5 **L.A. GUNS, L.A. Guns (PolyGram)**
6 **SURFING WITH THE ALIEN, Joe Satriani (Relativity)**
7 **SO FAR, SO GOOD, SO WHAT, Megadeth (EMI)**
8 **ATOMIC ARENA, Barren Cross (Enigma)**
9 **HISTORY OF A TIME TO COME, Sabbat (Noise)**
10 **I'M THE MAN, Anthrax (Festival)**

● *Courtesy Metal For Melbourne Records, Melbourne*

Clubland

1 **I'M FOR REAL, James Brown**
2 **TAKE IT WHILE IT'S HOT, Sweet Sensation**
3 **LOVE IN THE SHADOWS, E. G. Daily**
4 **I WANT YOU BACK, Jackson 5**
5 **C'EST TOI, Angela Winbush**
6 **BASS (RAGGAMUFFIN MIX), Simon Harris**
7 **THE WINNER, Heartbeat**
8 **A LITTLE LOVE, Cee Jay**
9 **I'M DEF, Whodini**
10 **THE LOVERS, Alexander O'Neal**

● *Courtesy Central Station Records*

Videos

1	**ROBOCOP**	**(RCA)**
2	**THE LOST BOYS**	**(Warner)**
3	**BEVERLY HILLS COP 2**	**(CIC-Taft)**
4	**THE FLY**	**(CBS-Fox)**
5	**BLACK EAGLE**	**(Palace)**
6	**BLACK WIDOW**	**(CBS-Fox)**
7	**DRAGNET**	**(CIC-Taft)**
8	**AMERICAN NINJA 2**	**(RCA-Columbia)**
9	**ROXANNE**	**(RCA-Columbia)**
10	**A ROOM WITH A VIEW**	**(Roadshow)**

● *Courtesy Movieland*

● Louis Armstrong, in the charts again with "What A Wonderful World" passed away quite some years ago.

CHARTS

USA

SINGLES

1	2	**ONE MORE TRY, George Michael**	**Columbia**
2	1	**ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine**	**Epic**
3	4	**SHATTERED DREAMS, Johnny Hates Jazz**	**Virgin**
4	5	**NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox**	**Jive**
5	3	**WISHING WELL, Terence Trent D'Arby**	**Columbia**
6	6	ANGEL, Aerosmith	Geffen
7	13	EVERYTHING YOUR HEART DESIRES, Daryl Hall & John Oates	Arista
8	9	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
9	15	TOGETHER FOREVER, Rick Astley	RCA
10	11	WAIT, White Lion	Atlantic
11	14	PIANO IN THE DARK, Brenda Russell Featuring Joe Esposito	A&M
12	12	TWO OCCASIONS, The Deele	Solar/Capitol
13	19	FOOLISH BEAT, Debbie Gibson	Atlantic
14	7	ALWAYS ON MY MIND, Pet Shop Boys	EMI/Manhattan
15	20	CIRCLE IN THE SAND, Belinda Carlisle	MCA
16	21	MAKE IT REAL, The Jets	MCA
17	18	DREAMING, Orchestral Manoeuvres In The Dark	Virgin/A&M
18	25	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
19	22	WE ALL SLEEP ALONE, Cher	Geffen
20	—	ALPHABET ST., Prince	Paisley Park
21	—	DIRTY DIANA, Michael Jackson	Epic
22	10	ELECTRIC BLUE, Icehouse	Chrysalis
23	8	PINK CADILLAC, Natalie Cole	EMI/Manhattan
24	24	STRANGE BUT TRUE, Times Two	Reprise
25	—	KISS ME DEADLY, Lita Ford	Dreamland/RCA

ALBUMS

1	1	**FAITH, George Michael**	**Columbia**
2	2	**DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
3	3	**INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**Columbia**
4	5	**BAD, Michael Jackson**	**Epic**
5	4	**MORE DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
6	6	APPETITE FOR DESTRUCTION, Guns And Roses	Geffen
7	9	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	CBS
8	8	NOW AND ZEN, Robert Plant	EsParanzo
9	7	KICK, INXS	Atlantic
10	14	SAVAGE AMUSEMENT, Scorpions	Mercury
11	12	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
12	10	PRIDE, White Lion	Atlantic
13	13	MAKE IT LAST FOREVER, Keith Sweat	Elektra
14	11	PERMANENT VACATION, Aerosmith	Geffen
15	15	PEBBLES, Pebbles	MCA
16	19	HYSTERIA, Def Leppard	Mercury
17	—	OPEN UP AND SAY . . . AHH! Poison	Enigma
18	20	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
19	16	NAKED, Talking Heads	Fly/Sire
20	—	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
21	24	DIESEL AND DUST, Midnight Oil	Columbia
22	17	KINGDOM COME, Kingdom Come	Polydor
23	18	TIFFANY, Tiffany	MCA
24	—	CONSCIOUS PARTY, Ziggy Marley & The Melody Makers	Virgin
25	—	LOVESEXY, Prince	Paisley Park

UK

SINGLES

1	1	**SHE'S LEAVING HOME/WITH A LITTLE HELP, Billy Bragg/Wet Wet Wet**	**Go! Discs**
2	2	**PERFECT, Fairground Attraction**	**RCA**
3	8	**GOT TO BE CERTAIN, Kylie Minogue**	**PWL**
4	3	**BLUE MONDAY ('88 REMIX), New Order**	**Factory**
5	7	**ANFIELD RAP, Liverpool Football Club**	**Virgin**
6	14	DIVINE EMOTIONS, Narada	Reprise
7	6	ALPHABET STREET, Prince	Paisley Park
8	16	THE KING OF ROCK 'N' ROLL, Prefab Sprout	Kitchenware
9	4	LOADSAMONEY, Harry Enfield	Mercury
10	21	CIRCLE IN THE SAND, Belinda Carlisle	Virgin
11	5	THEME FROM S-EXPRESS, S-Express	Rhythm King
12	—	DON'T GO, Hothouse Flowers	FFRR
13	25	SOMEWHERE IN MY HEART, Aztec Camera	WEA
14	10	I WANT YOU BACK, Bananarama	London
15	20	BAD YOUNG BROTHERS, Derek B	Tuff Audio
16	—	WHAT ABOUT LOVE, Heart	Capitol
17	9	MARY'S PRAYER, Danny Wilson	Virgin
18	22	IM NIN' ALU, Ofra Haza	Ace
19	15	BROKEN LAND, Adventures	Elektra
20	—	CHECK THIS OUT, LA Mix	Breakout
21	13	PINK CADILLAC, Natalie Cole	Manhattan
22	12	WHO'S LEAVING WHO, Hazell Dean	EMI
23	—	THIS IS ME, Climie Fisher	EMI
24	—	OH PATTI, Scritti Politti	Virgin
25	11	PUMP UP THE BITTER, Star Turn On 45 Pints	Pascific

ALBUMS

1	7	LOVESEXY, Prince	Paisley Park
2	2	STRONGER THAN PRIDE, Sade	Epic
3	1	TANGO IN THE NIGHT, Fleetwood Mac	Warner Bros
4	9	THE CHRISTIANS, The Christians	Island
5	8	POPPED IN SOULED OUT, Wet Wet Wet	Precious
6	—	NOW THAT'S WHAT I CALL QUITE GOOD, Housemartins	Go
7	3	STAY ON THESE ROADS, A-Ha	WEA
8	5	DIRTY DANCING — SOUNTRACK, Various	RCA
9	11	WHITNEY, Whitney Houston	Arista
10	6	MORE DIRTY DANCING, Various	Motown
11	4	THE INNOCENTS, Erasure	Mute
12	—	MOTOWN DANCE PARTY, Various	Motown
13	—	BULLET FROM A GUN, Derek B	Phonogram
14	18	SIXTIES MIX 2, Various	Stylus
15	—	HEAVEN ON EARTH, Belinda Carlisle	Virgin
16	—	SCENES FROM THE SOUTHSIDE, Bruce Hornsby	RCA
17	10	THE BEST OF OMD, OMD	Virgin
18	—	THE SEA OF LOVE, The Adventures	Elektra
19	20	OPEN UP AND SAY AHH, Poison	Capitol
20	24	EVERYTHING, Climie Fisher	EMI
21	—	ODYSSEY, Yngwie Malmstein	Polydor
22	22	FROM LANGLEY PARL . . . Prefab Sprout	Kitchenware
23	—	RUMOURS, Fleetwood Mac	Warner Bros
24	21	NITE FLIGHT, Various	CBS Mood
25	19	SEVENTH SON OF A SEVENTH SON, Iron Maiden	EMI

OUT! this week

Vinyl

Singles

JAMES REYNE
Motor's Too Fast (7", 12")
NOEL'S COWARDS
Fingers Crossed
RICK ASTLEY
Together Forever (7", 12")
3 WIZE MEN
Crusin' For A Bruisin' (7", 12")
TAYLOR DAYNE
Prove Your Love (7", 12")
JEFF CANATTA
Fortune Teller
WHOLE WORLD
Some Day
MICHAEL CHARLES
She's My Woman
THE DARLING BUDS
Shame On You
DAVE DOBBYN
Loyal
BASIA
Time & Tide
LEONARD COHEN
Another Kind Of Love
PAUL JOHNSON
Everlovin' Kinda People (7", 12")
DELTONES
Love Will Find A Way
SEVERED HEADS
Greater Reward (12")
CRY BEFORE DAWN
Good Forever
DO RE MI
The Happiest Place In Town
BELINDA CARLISLE
Circle In The Sand
LAVINE HUDSON
Intervention
EVERYTHING BUT THE GIRL
I Always Was Your Girl (7", 12")
AZTEC CAMERA
Somewhere In My Heart
WELL RED
MFSB
GEORGE HARRISON
This Is Love
TIBET
Reasons*
THE ANGELS
Love Takes Care*
ASWAD
Don't Turn Around*
CHANTOOZIES
Wanna Be Up*
EXPLODING WHITE MICE
Fear (Late At Night)*

** denotes rush-released last week*

Albums

BRUCE HORNSBY & THE RANGE
Scenes From The South Side
ERIC CARMEN
Best Of
PRIMITIVES
Lovely
VARIOUS ARTISTS
Paradise A Go Go
JON ANDERSON
In The City Of Angels
WAYNE GILLESPIE
New Locations
HERBIE HANCOCK
Perfect Machine
JOHN NORUM
Total Control
HONOLULU MOUNTAIN DAFFODILS
Tequila Dementia
VARIOUS ARTISTS
Classic Groove
TOMMY EMMANUEL
Up From Down Under
ORIGINAL SOUNDTRACK
Moonstruck
ED KUEPPER
Everybody's Got To
BLACK
Wonderful Life*
GWEN GUTHRIE
Ticket To Ride*
GLASS TIGER
Diamond Sun
AFRIKA BAMBAATAA
The Light
A-HA
Stay On These Roads
SOUP DRAGONS
This Is Our Art
HONEYMOON SUITE
Racing After Midnight
MICHAEL FEINSTEIN
Isn't It Romantic
ROCKY HILL
Rocky Hill
ERASURE
The Innocents
PETER HOPE & RICHARD H. KIRK
Hoodoo Talk
GODFATHERS
Hit By Hit
SCREAMING TREES
A Fracture In Time (cass only)
PHIL MANNING
It's Blues
THE HOLLIES
THE EP Collection
DAMIAN LOVELOCK
It's A Wig Wig Wig Wig Wig Wig World

** denotes rush-released last week*

CD

ALICE COOPER
Greatest Hits
A-HA
Stay On These Roads
NEIL YOUNG & CRAZY HORSE
Live Rust
TOMMY EMMANUEL
Up From Down Under
ED KUEPPER
Everybody's Got To
JON ANDERSON
In The City Of Angels
ERASURE
The Innocents
BRUCE HORNSBY & THE RANGE
Scenes From The South Side
ERIC CARMEN
Best Of
ROCKY HILL
Rocky Hill
YES
Relayer
HONEYMOON SUITE
Racing After Midnight
DANNY WILDE
Any Man's Hunger
RY COODER
The Slide Area
ECHO & THE BUNNYMEN
Crocodiles
ASSOCIATES
Sulk
JESUS & MARY CHAIN
Barbed Wire Kisses
HOWARD JONES
The 12" Howard Jones

Video

ALEXANDER THE GREAT
(Drama, PG, Warner)
ASTERIX IN BRITAIN
(Animated, G, Filmpac)
THE BEST OF DAN AYKROYD
(TV Comedy, PG, Warner)
BETWEEN TWO WOMEN
(Drama, PG, Warner)
BILLIONAIRE BOYS' CLUB
(Drama, PG, Filmpac)
THE CANDIDATE
(Drama, PG, Warner)
CROOKS AND CORONETS
(Comedy, G, Warner)
DEATH OF A SALESMAN
(Drama, PG, Warner)
THE FATHER CLEMENTS STORY
(Drama, PG, Filmpac)
INTERIORS
(Drama, M, Warner)
JEREMIAH JOHNSON
(Drama, PG, Warner)
JOHN WILLIAMSON-LIVE SHOW
(Music, G, Festival)
ROLLERBALL
(Futuristic drama, M, Warner)
SHARKEY'S MACHINE
(Action, R, Warner)
SLEEPER
(Comedy, PG, Warner)
A SMALL CIRCLE OF FRIENDS
(Drama, M, Warner)
STAR 80
(Drama, M, Warner)
STRAIGHT TIME
(Drama, M, Warner)
THE TIME GUARDIAN
(Sci-fi action, PG, Filmpac)
VAMPIRE KNIGHTS
(Horror spoof, M, Filmpac)
WARM NIGHTS OF A SLOW-MOVING
(Drama, M, Filmpac)
THE WITCHES OF EASTWICK
(Comedy, horror, M, Warner)

ALL MAC'D OUT

Tamara Handii in Los Angeles on the backstage drama behind the making of "Tango In The Night" — the latest "crisis" in Fleetwood Mac's long running soap opera

It was a tense moment. Amiable people at the best of times, Fleetwood Mac have long been able to provide diplomatic answers when talking about the frequent lineup changes, not to mention the jealously, broken affairs, bankruptcy, law suits and alcoholism.

But recently, when three of them were seated with a journalist, Stevie Nicks' eyes suddenly turned dark with anger. They'd been talking about the departure of Lindsey Buckingham nine months ago; and although Nicks had once been his lover, she decided that it was high time the press stopped treating him as a kind of genius incarnate.

"If Lindsey said the wall in the studio was grey, I'd be absolutely sure it was pink. In order to get one of my songs on a record, I'd have to say 'OK, the wall's grey, Lindsey'. Otherwise it was back of the bus.

"Now, this has nothing to do with the other members of Fleetwood Mac who, from the beginning, have always been lovely to me. Whereas with Lindsey, he would rather I just stayed at home doing laundry. We're talking about a man who was in love with a woman and would just as soon she faded out and just been his old lady or wife. Period."

There was a full five seconds of silence.

"Woooh!" breathed Christine McVie.

Drummer and founding member Mick Fleetwood tactfully tried to smooth things over:

"That situation changed somewhat in my opinion."

But Stevie wasn't having any of that. Her eyes narrowed, and she spat "not when it came down to the real things. Uh, huh. Never changed."

There are some who'd say that Fleetwood Mac was nothing but a series of soap opera crises, bound together with a tape with '30 million records sold' stuck on it.

There are others who say that the band is just one ongoing crisis, of which the public only sees glimpses of the backstage drama.

Mick Fleetwood muses, somewhat affectionately "I think people look kindly on the fact that the band hasn't rolled over and died. We still have the spunk to go out and do it."

It's funny, but while the band is so steadfast, its players are so vulnerable.

It's always been that way. Mac's first guitarist Peter Green (the only man considered to be equal to Eric Clapton's astonishing talent in those days) became so guilty about making so much money that he refused any more money, started doing jobs like gravedigging and working as a porter in a hospital and once threatened to shoot the band's accountant who kept insisting he take the royalty cheques.

Danny Kirwan who suffered anxiety, was sacked and last spotted in a mental hospital in the south end of London. Jeremy Spencer was so wracked by feelings that he was nothing more than a cheap imitation of Ekmore James that he dedicated his life to the fundamentalist religious sect Children Of God and currently living in their settlement in Sri Lanka.

There were the marriages and divorces. Christine and John McVie hung together for eight years before they split. The Buckingham-Nicks relationship survived five years of their living and working together. Mick Fleetwood came home unexpectedly to find his wife Jenny playing around; they divorced, got back together and then separated. Three weeks ago, Mick got married to long time pal Sara Recor (the "Sara" of the Stevie Nicks song). It was a white wedding with Mick in top hat and tails; the reception was held in a marquee concert on the tennis court at his Malibu mansion.

Now 43, Mick's stayed right through Mac's career. Their first LP for five years *Tango In The Night* shot them back to No 1 througout the world. Now, just as Fleetwood Mac do British and European dates, the LP's gone back to No 1 in England.

There are still problems of course. John McVie who gave up drinking admits he's finding places in his home in Hawaii he hasn't even noticed before because he was too drunk. Stevie remains a problem, with her drinking. During the making of *Tango*, Lindsey reported, she was in her own world.

Launching a Fleetwood Mac project these days is not easy. They don't have a manager, each of them has a personal one. Hence the five have to confer with their managers, who in turn have to negotiate with each other before anything can be done.

The "official" story is that Fleetwood Mac were taking a long rest when in late '85, Christine McVie was asked to do a soundtrack on her own. She needed some help and asked the band members to help.

Working un the studio, they decided to extend it and do the album.

That is the "official" story.

What really happaned was a big more complex. For a start, the cries of "Let's work here!" were more easily said than done.

For a start, there was Lindsey Buckingham's involvement in *Tango In The Night*.

At the time, he was working on his third solo LP. Mac though knew that his writing and production abilities were needed. Lindsey was convinced he couldn't work on both projects together because they'd both suffer.

So for the first few days, in the studio, Fleetwood Mac called in New York producer Jason Cassaro to work alongside long time producer Richard Dashut. The story is that Lindsey felt Cassaro might have been a hotshot, with young bands but was clearly out of his depth with old pros like them, and offered to put his solo LP on hold to concentrate on producing *Tango In The Night*.

Mick Fleetwood, on the other hand, says that Cassaro was "a really nice chap" and that Lindsey felt himself slowly thrown out of the band and decided to move quickly to reassert himself.

Either way, he gave up his third LP and gave *Tango* his best songs. But a deal was struck. Fleetwood Mac would record in the studio he was building in his home in Bel Air, in Los Angeles. They would pay top dollar in studio fees, to finance building it.

"Lindsey's a good businessman" Fleetwood says wryly. "It was a slightly weird thing dealing with him on that level. But the financial arrangement made a bigdifference because he and Richard knew they were finally in charge and they felt more free to come up with ideas which might previously have been put to the vote and lost."

DISCIPLINE

During recording, a new rule was introduced — discipline. In the past, Fleetwood Mac recording sessions had been casual affairs, with lots of champagne drinking, and three days taken to recover from such bouts.

Buckingham insisted that they work every day, between 2 pm to 10 pm. Sessions finished on the dot. If the band looked like they wanted to record, Lindsey would disappear, return dresssed in his pyjamas and start to yawn extensively. The rest of the band would take the hint and scram.

Still, despite this, *Tango In The Night* took 14 months to complete and cost just as much as *Tusk's* legendary million dollars.

Buckingham insists that Stevie Nicks was a constant problem.

"We had a very hard time getting her in the studio. That was a drag. And when she did come in, she'd be very indisciplined — in her own world out there."

Mick Fleetwood, though, suggests it was more to do with the severe personality clashes that now exist between Stevie and Lindsey, the former lovers.

Mick explains: "Well, Lindsey and Stevie have always had a little axe to grind. I would have preferred her to be there more, but she was doing a tour and then she came to the studio in a road mode.

"She's a very theatrical person, she loves and thrives on drama. Anyway we were able to work around her."

Nicks was also away to cure herself of her cocaine and alcoholism problems. On her return, she was "a lot more positive", according to Buckingham.

The *Tango In The Night* setup seemed to substantiate one thing — the ever growing belief by fans that Lindsey *was* Fleetwood Mac. The group members themselves would insist that the real strength of the band were Mick and John.

Anyway, when Lindsey announced he was quitting because he did not want to go back on the road — a time when the other members had become enthusiastic about reasserting the band by touring heavily — people assumed the band was finished.

But Fleetwood Mac's career has been based on coming back out of impossible situations.

Mick Fleetwood: "It was traumatic, I admit I didn't take it well at the time because everything (on the tour) was booked, but now I respect him for it.

"I had put him under duress. He needed to get back to his own album. The thing was the rest of us had made new decisions about our lives and about Fleetwood Mac. No more five year breaks. The tour was important to us, but really I suppose we knew — after making a great contribution to the band for 13 years, Lindsey was gone."

Within weeks, they'd brought in Billy Burnette and Rick Vito. Suddenly everybody was thinking about the band, again. Solo projects were something that were unhealthy, and which caused attention to be taken away from the band. There's no hard feelings about Lindsey, they'll insist, but when someone's unhappy, then everybody becomes unhappy.

Is there a chance of a grand reunion of all its ex-members . . . Stevie says she hasn't even met half of them.

"Highly unlikely, but it'd be bizarre" laughs

Mick. "We've got enough to look forward than looking back."

How did Lindsey's shuffle affect the band's balance of power?

Christine: "No one is coming out as a kind of boss. I guess you could say Lindsey used to fill that role in the studio, and at some point I'm sure someone else will emerge.

"Right now, I seem to be the one who's taking care of the primary business. Mick *is* the group's daddy but we really don't have one person who acts as boss. We all just sit around and mutually agree on things."

After their respective managers agree, too, of course.

NEXT WEEK: Choirboys, Megadeth. A-Z Of Jeans. Pink Floyd's Early Days Pt 2. Neil Young. Altar Ego.

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Live ON STAGE

Led Zeppelin

Venue: Madison Square Gardens, New York

At the end of 12 hours of astonishingly diverse music, it was Led Zeppelin who came along and blew the 20,000 strong audience out of its weary socks.

The occasion was, of course, Atlantic's 40th birthday on May 14, and it's not surprising that Zeppelin should reform for it. Atlantic signed them up when they were unknowns, and catered honestly with every one of Zeps' artistic whims (no singles, no name or title or artwork etc).

All that week, many reunions were tipped. But those by the Stones, The Who and Cream were not to be. Crosby Stills & Nash showed but without Neil Young.

The problem with putting on a gala 12-hour event to represent the styles of Atlantic was gigantic. On paper it was great that its R&B base was well represented by **LaVern Baker, Ruth Brown, The Coasters, Rufus Thomas** and **Carla Thomas**. So were the new disco kids like **Stacey Q, Levert, Rachelle Caprini.** And all the inbetweens like **Genesis, Nu Shooz,** the dreadful **Laura Branigan, Bee Gees** etc. Sure, you were impressed with Atlantic's wide vision. But was it any wonder that the kids who came along to see Robert Plant, Yes and Foreigner were out buying T-shirts during **Manhatten Transfer, Debbie Gibson** and **Herbie Mann**? Who could blame them, for Christ's sake! These people might have sold a lot of records, but not to these very people who'd rocked up to the Gardens tonight to paaaaarty.

Mind you, the warm spring night provided some great moments. Some of the old R&B guys were great, every time you heard **CSN** or the Gibbs harmonies you'd be thrilled, and bands like **Yes** and **Three** (the old ELP with Emerson and Palmer without Lake) could still kick in some high energy shows, certainly belying the old stories that they were too old and over the hill, and grinding out just for the money. You *could* lay that accusation at grunters like **Iron Butterfly** and **Vanilla Fudge,** over-rated and languishing under the dilemna that volume meant power.

The hard-rock kids were whipped up particularly by two acts. **Foreigner** dropped most of their wimpy ballads and stuck to "Juke Box Hero" and "Hot Blooded". Lou Gramm and Mick Jones worked the crowd skilfully, no trace of the ill-feeling that brought the band almost undone last year. Gramm still has one of the most expressive voices in HR. **Robert Plant** and his solo band had people storming the stage and girls fainting just by walking on! The American reaction should explain why Plant's career is shadowed under Zeps' huge legend. The punters only tolerated the moodier mature pieces like "Heaven Knows" and "Ship Of Fools" and it was the more Zeppelin-orientated numbers like "Tall Cool One" and Zep samplings which brought the house down.

Paul Rodgers stepped out of oblivion for an emotional and wonderful rendition of "Dock Of The Bay" while **Phil Collins,** who'd kicked off the show banging away on his piano for "In The Air Tonight" returned with **Genesis** for a run-through of their current bland show.

At 1 am, the crowd was tired. 12 hours of non-stop music had taken its toll. It looked like none of the much-topped reunions was to take place. At 1 in the morning, it looked like it was all over when Atlantic boss Ahmet Ertegun came on, obviously to thank the people for coming and say goodnight.

Instead, he announced one of his label's greatest signings.

Sitting in the middle of that huge auditorium, it was impossible not to be swept along in the sheer hysteria of the occasion. God, didn't they look fine, Jimmy Page and Robert Plant, the white/black twins, slim and energetic, prowling the stage. A short haired John Paul Jones grinned wildly from behind his keyboards while a nervous Jason Bonham more than ably stepped into his father's shoes.

WHACK!

His drum sounds cut through the air, and before you realised it, Zeppelin had moved into "Kashmir". I mean, screw Kingdom Come, Beastie Boys and Whitesnake who'd been trading limply off the legend. This *was* the real thing, for f-k's sake! They moved into "Heartbreaker", those wonderful riffs bouncing all over the auditorium, Jason playing magnificently, loosening up and relaxing. Everyone was up on their feet. Forget Zeppelin's sorry shambles of their reunion at Live Aid. They were rehearsed and well oiled: John Paul Jones had got the taste for live performance with recent guest spots with The Mission and Page of course had been rehearsing his new band and flowing with adrenalin.

All systems were go! "Misty Mountain Hop" had grown men weeping, but emotions were totally shattered at the end of the song. Page turned to a roadie, who handed him a double-neck Gibson. 20,000 voices screamed. No little guess what was coming next. Page stroked the opening acoustic lines, Plant dropped into his bluesy drawl *"there's a lady who knows . . ."* and you were lifted to another world. Time stood still. Suddenly, all too soon, Jason had crashed his sticks down, and Page and Plant were moving to the climax *"with our shadows taller than our souls"*. Brilliant!

Tonight, Page and Plant pulled out the stops, re-evaluating their past. Jason proved himself with splendour. For the older ones, it was a taste of real Zep magic. For the younger punters, it was a first hand experience of what a *real* rock and roll band sounded like.

From now on, all the Zep imposters would be finding it hard to convince. Not after this, not after a single superb performance like this.

—DAVID HOROWITZ

Colin Hay Band

Venue: Tracks, Sydney

Of course, Men At Work never had any cred with the right crowd. The constant thrashing of "Down Under" during that bloody boat race put paid to that, not to mention the fact that they sold huge volumes of vinyl overseas.

Rule number one says that you don't have a debut album that sells big overseas. Rule number two says that you don't put a song on it mentioning how pissed Australians get, because we sometimes get a little testy when the shoe's on the other leg.

Pic by Tony Mott

Colin Hay Band took to the stage in front of about thirty people. This is where he is at nowadays. No hype, no hassle. small crowds, a band that he feels at home with — reworking old songs, material from his solo effort, and new stuff.

The Men At Work catalogue was given the right royal treatment by Hay's new recruits. Gerry Hale took us up country with a dose of wonderfully wild fiddle, turning his hand also to some beautiful mandolin when necessary. While the rhythm section of Paul Gadsby and Robert Dillon didn't have to handle anything too difficult, they did give us an insight into the insidiously simple and contagious structure of some of hay's best tunes.

"Down Under" sounded suprisingly fresh, with a tag-team onslaught between fiddle and guitar leaving me gasping for air. "Who Can It Be Now?" "Overkill" and "Be Good Johnny" all remained faithful to the originals, with those three especially showing the bizarre side of Colin Hay. He has written some weird lyrics. "Underground", the classic from *Business As Usual,* and itself an intriguing piece, was the pick of the night.

Hay's disappointing solo album was given a bit of airing also, with the New York ambience of *Looking For Jack* sounding a lot rougher live than the smooth vinyl version. The fact that Herbie Hancock played piano in the studio probably explains why.

The new material is different again, as Hay and friends explore a little of his Scottish upbringing. As you'd expect though, there's still a lot of Australian amongst the Och.

Men At Work produced some fine pop in their day. With Hay's mesmeric vocals, a collection of songs that they won't allow to go stale and a new direction that could lead them anywhere, Colin Hay Band should be well worth taking a keen interest in over the next 12 months.

— PETER HOLMES

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Gig Guide

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N.S.W.

ABBEY ROAD
10 Crescent Head Country Club, 11 Forster Memorial Club
ALL ORDINARIES
10 Selines
ALMOST STRANDED
11 Caringbah Inn
THE ANGELS
7 Central Coast Leagues, 11 Shellharbour Workers
BABY LOVES TO CHA CHA
11 Commercial Hotel
THE BACHELORS
10, 11, 12 Twin Towns Services Club
BANDANNA
10 Caringbah Inn, 11 Campbelltown RSL
GEOFF BARRY
11 Illawarra Leagues Club
BEETHAVEN
10 Selinas
BLOODSHED
9 St. James Tavern, 11 Sutherland Royal Hotel
BOBBY SOX
10 Covers, Three Swallows, 12 Avalon RSL
ERIC BOGLE
6 Moss Vale Services Club, 7 Enmore Theatre, 8 Rouse Hill Vinegar Hill Woolshed, 9 Orange Civic Theatre, 10 Newcastle Civic Theatre, 11 Illawarra Performing Arts Centre, 12 Tamworth Longyard Hotel
KEVIN BORICH EXPRESS
8 Canberra Labour Club
BROKEN SILENCE
11 Roundabout, Hurstville
BUCKING BULL
8 Roundabout, Hurstville
CANDY HARLOTS
11 Powerhouse, Caringbah Inn
CARBON 14
10, 11 Mulwala RSL
CHADS TREE
10 Lansdowne Hotel
CHOO CHOO SHUFFLE
7 Selinas Tavern, 10 Feathers, Crows Nest, 11 Grand Hotel, 12 Commercial Hotel
CHOSEN FEW
10 Hilton Hotel
COCKROACHES
8 Macquarie University, 9 Tiffanys, 10 The Venue, Dee Why, 11 Sydney Cove Tavern, 12 Cronulla Leagues Club
COLOUR BLUE
10 Central Coast Leagues Club
COMIC OPERA
12 Annandale Hotel
CRASH POLITICS
8 Kardomah Cafe, 10 Cambridge Hotel
THE CREEPERS
7 Byron Bay Arts Factory, 8 Macquarie University, 11 Sydney Cove Tavern, 12 Cronulla Leagues
BARRY CROCKER
11 Cronulla League Club
CYRIL B BUNTER
12 Bateau Bay Hotel
DANGLIN BROS
11, 12 Hollywood Country Music Club
PETER DEAN
7 Cronulla Leagues Club
DER STRAZA
11 Central Coast Leagues, 12 Newcastle Workers
DIE LAUGHING
11 Selinas
JEFF DUFF ORCHESTRA
8 Hilton Hotel
EARTHLINGS
9 Scandals, 10 Cambridge Tavern, 11 3 Swallows
MAL EASTICK BAND
8 Bridge Hotel, Balmain, 9 Sheilas, 10 Fairfield RSL, 11 Jolly Roger, Newcastle, 12 Lucys Tavern
ENORMOUS HORNS
8 Tiffanys, Blacktown, 10 Mittagong RSL
EUROGLIDERS
9 Newcastle Workers Club, 10 Central Coast Leagues Club, 11 Selinas, 12 Parramatta Leagues Club
FESTER FANATICS
9 St. James Tavern
FLUID CELL
10 Cambridge Hotel
JOHN FONDLE
8 Roundabout, Hurstvile
F.O.O.D.
10 Kardomah Cafe, 12 Annandale Hotel

Andy Lutze and the Electric Company will be playing their "tribute to Bon Scott" show at the Corner Hotel in Richmond on Sunday, June 12

FRONTRUNNERS
11 Mulwala Services Club
FULL QUID
12 Leprechaun Hotel, Nowra
FUN IN ACAPULCO
11 Sheilas
THE FUREYS
7, 8, 9 Twin Towns Services Club
GETAWAY PLANE
8 Revesby Roundhouse, 9 Sweethearts
GLASS CANNONS
10 Bateau Bay Hotel
GOLD ZEPPELIN
9 Scandals, 11 Bayview Tavern
HIPSLINGERS
11 Harold Park Hotel
HUXTON CREEPERS
7 Byron Bay Arts Factory, 9 Tiffanys, 10 The Venue, Dee Why
INDECENT OBSESSION
11 Coffs Harbour RSL, 12 Grafton Dist. RSL
I THOUGHT THEREFORE I WAS
10 Selinas
JIMMY AND THE BOPKATZ
11 Penrith Leagues Club
JOHNNY TEEN & THE BROKEN HEARTS
10 Sutherland Royal Hotel
JUMP BACK JACK
9 Lucys Tavern, 11 Harbourside Brasserie
KICK STORE
10 Roundabout, Hurstville
KIZUM
10 Fairfield RSL, 12 Belmont 16' Sailing Club
ED KUEPPER & THE YARD GOES ON FOREVER
9 After Dark Room, Richmond, 10 Kardomah Cafe, 11 Avalon RSL, 12 Quay 1, Newcastle
L.A. CRUISERS
9 El Rancho Hotel, 10 West Tamworth Leagues, 11 Crescent Head Country Club
LIME SPIDERS
12 Penrith Leagues Club
MACHINATIONS
7 Byron Bay Arts Factory
MESSAGE FROM UNDERGROUND
10 Lithgow Workers Club
THE MOFFS
10 Annandale Hotel
NOISEWORKS
8 Revesby Roundhouse, 9 Sweethearts, 10 Rooty Hill RSL, 11 Central Coast Leagues Club, 12 Newcastle Workers
NO MANS LAND
9 Sutherland Royal Hotel, 10 Cambridge Hotel
NOT DROWNING, WAVING
10 Sydney Cove Tavern
PARTYBOYS
10 Shellharbour Workers Club, 11 Quay One, Newcastle, 12 Belmont 16' Sailing Club
THE PONY
9 Kardomah Cafe
REDGUM
9 Stockade, Canberra, 10 Downer Olympic Soccer Club, 11 Tuggeranong R.U. Club, 12 Riverwood Inn (arvo), 12 Ettalong Beach Memorial Club (night)
RIFF RAFF
10 Penrith Leagues Club
THE RUM-BABAS
12 Evil Star Hotel
JANE SCALI
11 Dapto Leagues Club
SEA LOVE DANCE
12 Avalon RSL
SKOLARS
8 Uni of N.S.W.
SHRINKING VIOLETS
8 Sandringham Hotel
SPANK YOU VERY MUCH
11, 12 Kardomah Cafe
SPLIFFS
7 Kardomah Cafe, 10 Shellharbour Workers Club, 12 Lansdowne Hotel
STOP THE CAMERA
6 Stags, Auburn RSL, 7 Sheilas, Nth Sydney, 10 Stallions
THE STRAP ONS
9 Sutherland Royal Hotel
SURFER BOYS
10 Sutherland Royal Hotel
SWINGSHIFT
9 Caringbah Inn, 10 Collegians, Wollongong, 11 Quay One, Newcastle, 12 Bomaderry RSL
TARAMIS
9 St. James Tavern, 11 Sutherland Royal Hotel
LIZ TAYLOR & MORGAN KENT
7 Cronulla Leagues Club
TNT
10 Chester Hills Hotel, 11 Griffith Hotel, 12 Wagga R.U.F.C.
TORRID ZONE
9 DeVinci's, Fairfield, 10 Pips International Wollongong
THE TRILOBITES
10 Rockdale Town Hall, 11 Hilton Hotel
THE UNDERDOGS
10 Engadine Hotel, 11 Queen Street
UPS AND DOWNS
7 Sydney University, 11 Harold Park Hotel, 12 Quay 1, Newcastle
VENETIANS
11 Selinas
VICIOUS KITES
10 Lansdowne Hotel
THE VINDALOONIES
12 Hopetoun Hotel
WAR FOUR
10 Selinas
WEDDINGS, PARTIES, ANYTHING
7 Northern Rivers C.A.E., 11 Byron Bay Arts Factory
WHITE CROSS
10 Highbridge Hotel
WRONG KIND OF STONEAGE
10 Selinas
YA YA CHORAL
9 Banjos, 11 Hills Inn
JOHN PAUL YOUNG
11 Bateau Bay Hotel
ZELDA SWANG
8 Hilton Hotel
THE ZIPETTES
7 Cronulla Leagues Club
THE ZIPS
7 Cronulla Leagues Club, 8 Carmens, Miranda, 9 Roundabout, Hurstville, 10 Narooma Ex-Services Club
ZZAZZ
11, 12 Mulwala Services Club

Victoria

ALL STAR CELEBRITY BAND
6 The Underground, City
SIG ANDERSON
9 Tudor Inn, Cheltenham, 10 Courthouse Hotel, Nth Melb, 12 Lincolnshire Arms Hotel, Essendon
ARM THE INSANE
10 Old Greek Theatre
THE ASTROS
10 The Tote, 11 Village Green Hotel
AXE & SAX
11 Sandown Park Hotel
BAG OF A GUITARS
10 Corner Hotel, Richmond
BAKER BROS
11 The Underground, City
GREG BANKX
6 Ferntree Gully Hotel, 7 Palace Hotel, Camberwell, 8 Ferntree Gully Hotel
BASTARD SQUAD
10 Old Greek Theatre
BEAT BOYS
11 St. Albans Hotel
BHAGAVAD GUITARS
11 The Tote, Collingwood
BIG BANG THEORY
11 Post Office Hotel, Coburg
BILLY & MAL (FROM HOLLOWMEN)
11 Perserverence Hotel
BLACK MANDATE
8 Corner Hotel, Richmond, 11 Post Office Hotel, Coburg
BLACK TOP BOOGIE
11 Panton Hill Hotel
BLUE RUIN
12 Corner Hotel, Richmond
CINDY BOAST
7 Ferntree Gully Hotel, 10 Belmont Hotel, 11 Palace Hotel, Camberwell
BONNIE & CLYDE
9 Eltham Hotel, 11 Coach & Horses Hotel, Ringwood
THE BRATS
9 Corner Hotel, Richmond
IAN BROADBENT
6, 9 The Regent Hotel, City
SCOTT BUCHANAN
6 The Regent Hotel, City, 9 Wayside Inn, Port Melb, 10 Bush Inn Hotel
THE CALL BOYS
10 Sentimental Bloke Hotel, Bulleen, 11 Central Club, Richmond
NELSON CAMILLE
10 Harp of Erin Hotel, Kew
JOE CAMILLERI & THE BLACK SORROWS
8 Star Hotel, Sth Melb, 9 Zanies, City, 10 Music Station, 11 Caledonian Hotel, Wonthaggi
CARMEN SUITE
10 Moreland Hotel, 11 Club Westside, Laverton
MARY JANE CARPENTER
10, 11 Ferntree Gully Hotel
CAUCASIAN INVASION
8 Queens Arms Hotel, St. Kilda
CHANTOOZIES
9 Royal Hotel, Drouin, 10 Velvets Nightclub, 11 Continental Hotel, Sorrento, 12 21st Century Dance Club
CHICK PARIS QUINTET
9 Limerick Arms Hotel, Sth Melb, 10 Reef Jazz Club, City
CLOWNS SMILING BACKWARDS
8 Glasshouse Hotel, Collingwood, 10 Queens Arms Hotel, St. Kilda
COBBERS
8 Dan O'Connell Hotel, Carlton, 11 LaTrobe Uni, 12 Lancefield Winery (arvo)
COMPANY B
11 Moreland Hotel
CRASHMATS
11 Wayside Inn, Sth Melb
CRASH THE PARTY
11 Wayside Inn, Sth Melb
CRAVEN POPS
7 R.M.I.T. (lunch)
CRUMMY COWBOYS
10 Terminus Hotel, Abbotsford, 11 Corner Hotel, Richmond
CRYSTAL SET
10 Corner Hotel, Richmond, 11 The Tote
PETER CUPPLES
10 21st Century Dance Club
CURIOUS YELLOW
10 Corner Hotel, Richmond, 11 The Tote
DEJA VUE
8, 10 Alexanders, Gardenvale
DE JENIRO BLUE
9, 10 Tok H, Toorak, 11 Cleos, Sentimental Bloke Hotel
DIED PRETTY
11 Corner Hotel, Richmond
DIRTY RATS
10 St. Andrews Hotel, St. Andrews
DOUBLE IMAGE
10, 11 Lady Bay Hotel, Warrnambool
DOUBLE TROUBLE
8 Greensborough Hotel, 9 Bayswater Hotel
DRUNK & DISORDERLY
11 Central Hotel, Brighton
DR. ZEUSS
11 Post Office Hotel, Coburg
FRANK DYER
10 Bells Hotel, Sth Melb
DYNAMIC DUO
10 Sandown Park Hotel
JAMES EATON
10 Block Tavern, City, 11 Falcons Nest Nth Melb
EDITOR IN CHIEF
10 Dava Hotel, Mt. Martha
THE EGYPTIONS
10 Hydehurst Hotel, Windsor
TOMMY EMANUEL
8 I.D.'s Nitespot
ENNISBREA
11 Elsternwick Hotel
EVERY MAN & HIS DOG
10 Union Hotel, Windsor
FELINE TOUCH
11 Prince of Wales Hotel
MARTY FIELDS
8 The Regent Hotel, City, 9, 11 Bush Inn Hotel
FINAL CUT
10 Moreland Hotel
FLYING ZUCCINI BROS
6 Billboard, City, 8 Dorset Gardens Hotel, 10 St. Albans Hotel, 11 Candy Tavern, Brunswick
FOXY
9 Dava Hotel, Mt. Martha, 10 Dorset Gardens Hotel, Croydon
FRONTRUNNERS
10 Sylvania Hotel, Campbellfield
GERRY JAMES & THE CHOCOLATE FACTORY
6 Albion Hotel, 8 Richmond Club Hotel, 9 Edinburgh Castle, Brunswick, 10 Swan Hotel, Richmond, 12 Riverside Inn
GET OFF THE CAT
8 Zanies, City, 10 New Boundary Hotel, East Melb, 11 The Palace, St. Kilda
GIMIX
9 Star Hotel, Sth Melb, 10 Blazers, Werribee Plaza, 11 Holbrook B & S, 12 Flight Deck, Essendon Airport
DAVID GRAHAM
10 The Underground, City
THE GRAND WAZOO
8 21st Century Dance Club, Frankston, 10 Smith St. Bar & Bistro, 11 Flower Hotel, Port Melb
DAVE GRAY
10 The Regent Hotel, City
GRAYWOLF
10 Bell St. Rock
GROWNUPS
11 Corner Hotel, Richmond
GUILTY AS CHARGED
10 Bell St. Rock
GURU & THE OFFSHOOTS
8 Armadale Hotel, 9 Empress of India Hotel, Fitzroy Nth
CHERYL HANN
10 Bayswater Hotel, Bayswater
COLIN HAY BAND
8 Bridge Hotel, Mildura
JON HOLLAND
7, 11 The Regent Hotel, City, 8, 9 Ferntree Gully Hotel, 10, 11 Zacs Restaurant, 12 Dava Hotel, Mt. Martha
BRENDA HORIN
8, 9, 10, 11 The Regent Hotel, City
ANDREW HOSKING
9 Palace Hotel, Camberwell
STEVE HOY & THE HOY BOYS
6 R.M.I.T. (lunch)
ROD HULLS
6 Ferntree Gully Hotel
STEVE HUNTER
11 Bayswater Hotel, Bayswater
THE IMPOSSIBLES
11 Tottenham Hotel, Tottenham, 12 Greensborough Hotel
INCREDIBLE PENGUINS
9 Nicabellas, 10 Mentone Hotel, 11 Edwards Tavern, 12 Sandbelt Hotel, Moorabbin
INDIAN SUMMER
9 Lazar, City, 11 Gina's, Carlton
PETER JACKSON
11 The Underground, City
JOKERS WILD
9 Argo Inn, Sth Yarra, 10 Francis Hotel, City, 11 Rye Hotel, Rye

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ADRIAN KEOGH
9 Dorset Gardens Hotel, Croydon, 10, 11 Dingley Hotel, Dingley

KIDS IN THE KITCHEN
10 The Palace, 11 Forresters Arms, 12 Ocean Grove Hotel

THE KILLJOYS
9 Perserverence Hotel, 10 Central Club Hotel, Richmond

LADY IN A JAM
9 Greensborough Hotel, 10 Shoppingtown Hotel, Doncaster, 11 Dava Hotel, Mt. Martha

THE LATERNS
6 CUB Club, Collingwood

SHAUN LEAHY
10, 11 Ivor Whittaker Lodge, Mt. Buller

LONELY BOYS
8 Edwards Tavern, 9 Tankerville Arms, 10 Intrepid Fox, Sth Melb, 11 Riverside Inn, Richmond

GIL LONGEY
8, 9, 10 Block Tavern, City

ANDY LUTZE & ELECTRIC COMPANY
6 Riverside Inn, 11 Ashleys, Braybrook, 12 Corner Hotel

LARRY MALUMA & KALIMBA
11 Survival Reggae Club, Sydenham Hotel

RON MARTINI
10 The Underground, City

PETE MARWICK
11 Eltham Hotel, Eltham

MAYBE AN OMEN
10 Cricketers Arms Hotel

HUGH McDONALD
8 Coach & Horses Hotel, Ringwood, 10 Riviera Hotel, Seaford, 11 Village Bell Hotel, St. Kilda

MELODYLORDS
12 The Underground, City

MENTAL HELLTH
10 Old Greek Theatre

MEN WITHOUT SHAME
9 Central Club Hotel, 10 Moonee Ponds Tavern, 11 Mentone Hotel, 12 Royal Hotel, Castlemaine

MEXICAN SPITFIRES
10 Corner Hotel, Richmond, 11 The Tote

MIRROR IMAGE
9 Corner Hotel, Richmond

MUNSTER TERRACE
8 Shoppingtown Hotel, Doncaster, 10 Baxter Tavern, 11 Somerville Hotel, 12 Barwon Club Hotel, Geelong

NAKED CITY
11 Flite Deck, Essendon Airport

NEO CLASSIQUE
8 Chasers, 10 Brewsters, Essendon, 11 The Mail, City, 12 Central Club, Richmond

NEW FRONTIER
10 Greyhound Hotel, Kew, 11 Star Hotel, Sth Melb

ROSS NICHOL
11 Dava Hotel, Mt. Martha

NICK BARKER & THE REPTILES
10 Prince of Wales Hotel

ODOLITES
10 Highbridge Hotel, Prahran, 11 Perserverence Hotel, Fitzroy

ON THE ROCKS
10 Dava Hotel, Mt. Martha, 11 Ferntree Gully Hotel

PAINTERS & DOCKERS
8 Velvets Nightclub, 10 Ferntree Gully Hotel, 11 Ocean Grove Hotel, 12 Westernport Hotel

LISETTE PAYET
8 Dava Hotel, Mt. Martha

PERMANENT DAMAGE
10 Old Greek Theatre

PERRY MASON & THE SUSPECTS
10 Bensons Tavern, Richmond

PERSUADERS
8 Esplanade Hotel, St. Kilda, 9 Central Hotel, Brighton, 10 Tankerville Arms, 11 Richmond Club Hotel (arvo) 12 Riverside Inn

THE POWERLINE
11 Ashley Hotel, Braybrook

THE PRANKSTERS
9 Dandenong College (lunch), 9 CUB Club, Collingwood (night), 11 Corner Hotel, Richmond

PRESS GANG
11 Moreland Hotel

PRESSURE COOKER
9 Stones Tavern, Frankston, 10 Station Tavern & Brewery, Prahran

PRIVATE IDAHO
9 The Underground, City

PUSH OF LOVE
8 Preston TAFE (lunch), 9 Monash Uni (lunch)

RADIO LUXEMBOURG
10 Prince of Wales Hotel, 11 Barwon Club Hotel, Geelong

RAM
10 Riverside Inn

RAPUNZEL GETS DOWN
6 R.M.I.T. (lunch)

R.D.O.
9 Sandbelt Club Hotel, Moorabbin, 10 Centre Club, Morwell

REAL TIME
9 Ferntree Gully Hotel

REAL TO REEL
8 Corner Hoel, Richmond

RECOMMENDED DOSE
10 Village Bell Hotel, St. Kilda, 11 Royal Hotel, Ferntree Gully

RED EYE NIGHT
10 Corner Hotel, Richmond, 11 The Tote, Collingwood

THE REMNANTS
10 Club Westside

TIM ROBINSON
10 Palace Hotel, Camberwell, 11 Grand Hotel, Mornington, 12 Somerville Hotel, Somerville

ROCK STEADY
9 Flite Deck, Essendon Airport, 12 Dingley Hotel, Dingley

ROOF CATS
6 Loaded Dog, 11 Skinny Dog Hotel, Kew

ROUTE 66
6 Intrepid Fox, Sth Melb, 9 Skinny Dog, Kew

ROXXON
9 Lincolnshire Arms Hotel, Essendon, 10 Bridge Hotel, Mordialloc, 11 Golden Trout Hotel, Eildon, 12 Dingley Powerhouse

SCARY BILL
11 Esplanade Hotel, 12 Great Britain Hotel

THE SCREAMING TRIBESMEN
9 Mentone Hotel, 10 Prince of Wales Hotel, 11 Village Green Hotel

NEIL SEBASTIAN
10, 11 Bensons Tavern, Richmond

SENSATIONAL ROCKET 88'S
9 Shoppingtown Hotel, Doncaster, 12 Parkview Hotel

SHARKS
9 Mentone Hotel, 10 The Palace

SHEER HEART
9 Post Office Hotel, Coburg

SMILING INFANTS
10 Napier Hotel, Fitzroy

STUDIO
10, 11 Ivor Whittaker Lodge, Mt. Buller

THE SWARM
9 Prince of Wales

TEACHERS PETS
8 Central Hotel, Brighton, 10 Post Office Hotel, Coburg, 11 Royal Hotel, Drouin, 12 Lakes Club Hotel, Lakes Entrance

TEA FOR THREE
12 Hotham City Diner, Hawthorn

TEMPLE OF BOOM
11 Intrepid Fox, Sth Melb

THIS IS KAOS
10 The Underground, City

THIS WAY UP
11 Moonee Ponds Tavern

TIDAL LIGHT
6 Riverside Inn, Richmond, 10 Moreland Hotel

TIDAL WAVE
10 Moreland Hotel

TIMES TWO
11 Roxy Hotel, Sth Melb

TOM & JERRY
10 Greensborough Hotel, 10 Roxy Hotel, Sth Melb

TOO DARN HOT
11 Khyats Hotel, Brighton

TURBO LUV NUNS
11, 12 Arlberg, Mt. Buller

TWILIGHT ZONE
11 Palace Hotel, Camberwell

TWO TIMERS
12 The Regent Hotel, City

TYRNAROUND
9 Central Club

VACATION IN HARLEM
10 Ferntree Gully Hotel, 11, 12 Palais Theatre

STEVE VAN
9 Grand Central Hotel, Hamilton

VICE VERSA
9 Club Hotel, East Ringwood, 11 Roxy Hotel, Sth Melb

VIRGIN SOLDIERS
10 Bell St. Rock

VORTEX
11 Brickmakers Arms Hotel, Essendon

V'ROSE
11 Grand Hotel, Healesville

WILD CATZ
11 Jakades Restaurant, Horsham

WILBUR WILDE
9 Tok-H, Toorak

WINDSCREEN VIPERS
10 The Tote, Collingwood

BRIAN WOOD
7 The Regent Hotel, City, 10 Eltham Hotel

WORD OF MOUTH
8 Corner Hotel, Richmond

WORLDS AWAY
12 Parkview Hotel, Fitzroy

YOGI GOES BEAR
11 The Underground, City

ZZAZZ
8 Bayswater Hotel, 9 Trakkers Inn, Sth Yarra

Sth. Aust.

CHOIRBOYS
10 Bridgewater Hotel, 11 Colonnades Tavern, 12 Tivoli Hotel

COLIN HAY BAND
10 Tivoli, 11 Bridgewater Hotel, 12 Colonnades Tavern

KEN STEWART
9 Woodmans Inn, 11 Century Hotel

Queensland

A 1000 DANCES
10 Ipswich Tavern

THE CONVERTIBLES
6 Allisons Rock Cafe, 8 Speakeasy Jazz Club, 9 Wall St. Nightclub, 10 Allisons Rock Cafe, 12 Coolangatta Park (day), 12 Allisons Rock Cafe (night)

EUROGLIDERS
6 Royal Command Performance, Brisbane

THE FUNADDICTS
11 Salisbury Hotel (arvo)

HUXTON CREEPERS
9 Griffith University, 10 Rockarena, Mansfield Tavern, 11 The Patch, Coolangatta, 12 Carrara Oval, Gold Coast

INDENCENT OBSESSION
10 Coolabah Hotel, Euimundi

MACHINATIONS
8 Toowoomba Powerhouse, 9 Generator, 10 The Patch, 11 Mansfield Tavern, 12 Stewarts, Alexandra Headlands

MILLIONAIRS & TEDDYBEARS
9 RAAF Base, Amberley

MOUSE & THE ROCK RATS
12 The Patch, Coolangatta

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9 Mansfield Tavern

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THE ROCKY HORROR SHOW
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THE ANGELS
June 8 ,9, 10: Enmore Theatre, Sydney
June 16, 17: The Palais Theatre, Melbourne
June 24: Thebarton Theatre, Adelaide
July 2: Perth Entertainment Centre
July 16: Festival Hall, Brisbane

JAMES REYNE/BOOM CRASH OPERA/ NOISEWORKS/CHANTOOZIES
July 3: Melbourne Sports & Entertainment Centre
July 9: Sydney Entertainment Centre
July 11: Brisbane Entertainment Centre

HUNTERS & COLLECTORS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

PAUL KELLY & THE COLOURED GIRLS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

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June 7, 8, 9: Twin Towns Services Club, NSW
June 10: Rockhampton Pilbeam Theatre
June 11: Townsville Civic Centre
June 12: Kuranda Amphitheatre
June 13: Alice Springs Araluen Arts Centre
June 14: Darwin Performing Arts Centre
June 16: Hobart Tasman Hall
June 17: Launceston Princess Theatre
June 18: Ballarat Civic Hall, Vic
June 19: Melbourne Concert Hall
June 20: Warrnambool Performing Arts Centre, Vic
June 21: Shepparton Town Hall, Vic
June 22: Geelong Ford Theatre, Vic
June 23: Sydney Town Hall, NSW
June 24: Adelaide Opera Theatre
June 26: Perth Concert Hall

JERRY HARRISON
July 12: Enmore Theatre, Sydney
July 13: Dapto Leagues Club, Wollongong
July 14: Quay 1, Newcastle
July 18: Adelaide
July 21: World Expo, Brisbane
July 22, 23: The Palace, Melbourne
July 24: 21st Century Dance Club, Frankston, Vic.

JOHN DENVER
June 8: Expo Royal Command Performance, Brisbane
June 7, 8: Entertainment Centre, Melbourne
June 11: Velodrome, Launceston
June 12: Entertainment Centre, Perth
June 14, 15: Entertainment Centre, Sydney

LEO SAYER
July 25, 26, 27, 28, 29, 30: Hilton International, Sydney
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

RICHARD CLAYDERMAN
June 6: Canberra Bruce Stadium
June 7: Brisbane Entertainment Centre
June 9: Sydney Entertainment Centre

THE BAND
June 8: Performing Arts Centre, Darwin
June 10: Thebarton Theatre, Adelaide
June 13: The Palais, Melbourne
June 15: Enmore Theatre, Sydney

BANDWAGON

EDITED: BRYAN PATTERSON

Trying to catch the wind?

A look at some MIDI wind controllers

How long before the lead guitarist is replaced by the wind playing hero?

Never, you might think? Well just consider the fact that modern-day wind players can now hook up to a sampler and play almost any sound that can be coaxed from a guitar (or a keyboard for that matter).

MIDI wind controllers are relatively new beasts on the music scene and have not yet found the acceptance that they deserve, particularly in Australia. But they are definitely here to stay.

In fact, it's a fair bet that one day soon, a MIDI wind player will stride up on stage to collect his Best New Instrument award at the Frammies or some such do.

The one great misconception about wind synths is that they are only for people who've spent years learning to play the sax, clarinet or trumpet. That's about as accurate as saying that you have to learn piano to be able to play a synth keyboard.

More and more keyboardists will discover the value of recording a melody line with a 'real' wind feel by blowing rather than hitting a key. Sure it takes a little time to learn the tricks of a new instrument but think of the great possibilities.

I defy anyone to pick the difference between a genuine trumpet line and one sampled and blown through a device such as the Yamaha WX7.

The WX7 is a wonderful sleek, black instrument that impressed me so much after reviewing it a couple of months ago that I went out and bought one.

But it's not the only electronic wind instrument worth investigating.

Akai's EW1100 (better known around town as 'the Ewi') has been on the market for a little longer than the WX7 and has been somewhat forgotten in the rush to embrace its Yamaha cousin.

Akai also has the EV11000, a wind controller that has three valves like a trumpet as well as three trill keys.

But it was the Ewi that we roadtested recently. Like the WX7, the Akai is fingered like a saxophone and has 13 keys.

Both instruments also have lip sensitive mouthpieces that can be used to control the extent of glide between notes and also program in vibrato and other mods.

The feel of the Ewi is different from the WX7. It does not seem as finely balanced as the Yamaha but that may be just a matter of getting used to the instrument.

The Ewi scores good marks in the response test. It tracked even rather fast bass lines quite accurately and certainly performed as well as you would wish with the traditional brass and woodwind sounds.

If you're in the market for a wind synth, the choice probably boils down to a matter of facilities offered.

The WX7 is a very expressive instrument with easy control over articulation, two trill keys, a program change key that lets you alter patches as you play, a hold key that lets you sustain one note while playing another series of notes in a completely different patch and a cheaper price tag.

The Ewi has an eight octave range (the Yamaha has seven octaves), a real-time vibration control, an octave roller and comes with its own sound module.

The sound module is really two programmable analog synths in a box. It's a neat little unit with a host of programming features like two controllable filters that you can shift around to conjure up muted sounds. The 64 factory sounds may not be in the Yamaha FM class but they are certainly useable. The program changes can be made via footswitch.

On balance, the Yamaha is a more versatile instrument than the Ewi. But both are very capable and expressive sound makers that are worthy of attention.

And more wind controllers are on the way. At the recent NAMM Show, Casio showed off its odd-looking digital horn that comes with six presets and a low price tag. Watch out for it in the shops.

MORE HOT AIR

If you yearn for the good old days when wind controllers came without MIDI cables, you can always take up the didgeridoo.

And to help you through the problems of learning to breathe in through your nose while breathing out through your mouth (it's called circular breathing in didgeridoo circles), an enterprising Cairns resident has produced a book and a cassette.

Peter Kaye's book covers the history of the hollow wooden tube and the tape demonstrates the techniques of playing it.

He reveals that the didgeridoo does more than that deep, humming sound. It can also imitate many sounds of the bush including kookaburra laughter, dingo howls and a kangaroo hopping.

The book and cassette, selling ofr $14.95 each, can be bought by writing to Peter C/- PO Box 1900, Cairns, Queensland, 4870.

REMEMBER THIS

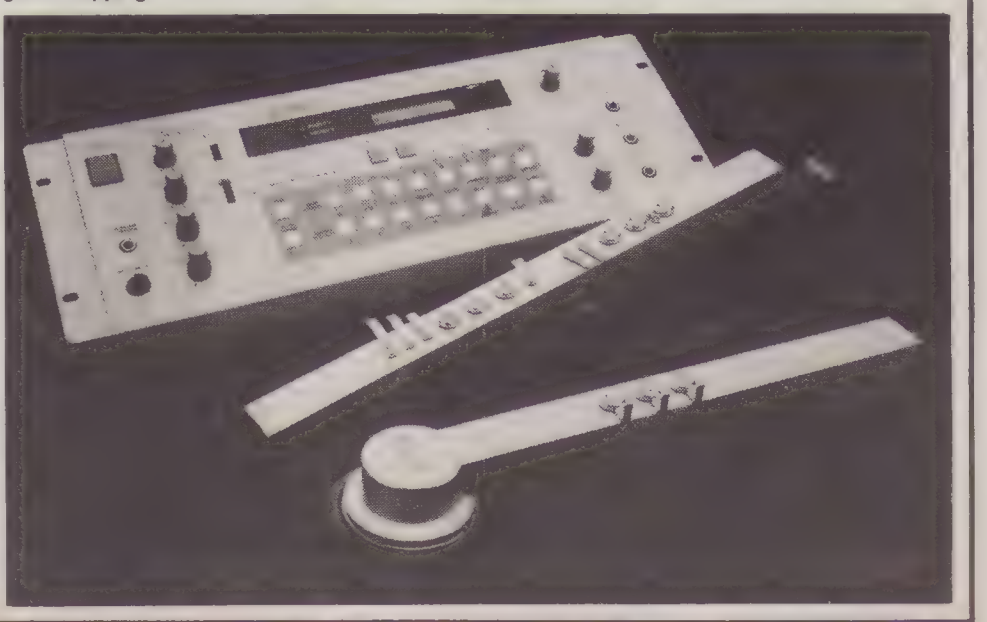
The great bugbear about using drum machines on stage is running out of memory. To solve that problem, you have to fiddle around with time-wasting cassette loads or memory cartridges.

But Robin Whittle, the man who does nifty things with DX7s and MT32s to make them sound better, can now expand the memory of most drum machines.

With the addition of two pushbutton switches, and a LED display, Robin can convert drum machines to hold large banks of information.

The 16 banks of memory costs $350 for the TR505, $500 for the RXII and $800 for the RX5.

For info on other drum machine mods, ring Robin at Real World Interfaces on (03) 459 2889.



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Live ON STAGE

Cheap Trick/Separate Tables

Venue: The Palace, Melbourne

The Palace is a sort of post-modernist disco refrigerator. TV screens at the back broadcast what's happening at the front for short people, and those who can afford to get fairly blind, while Very Important Pissartists gloat over proceedings from an enclosure far far away, camouflaged by smoked glass. They may as well wait for it to come out on video.

Separate Tables are slightly less interesting than live parliamentary broadcasts. Treacle pop of this variety is the light at the end of the A & R man's tunnel vision. Very marketable. I think they'd be quite good for a telly ad where fashionable young adults "jive" along to a "good time" rock band whilst consuming the "product". "This is a Tom Jones song", said the vocalist before they vomited on "People Get Ready". Dear oh deary me.

On paper the Cheap Trick tour looked to be the last gasp of a band in an inexorable undertow. Five dud albums since 1980, Jon Brandt seemingly sacked for Tom Petersson to have his old job back, Australia pegged out as a testing ground, in preference to squillion unit market places in Northern hemisphere.

Could Rick Nielson still be crazy after all those 43 years? Would Robin Zander's teen-dream physiog' display the wear and tear of adulthood? How many ciggies could Bun E. Car salesman suck back before going off to live in an oxygen tent? Would my joyful memories of an adolescent saved by the first three Trick L.P's be polluted by the sight of punch-drunk rockers, unwilling to quit?

Bets were laid. I held my breath, and Cheap Trick were quite brilliant. Move over Lazarus and tell Dorian Gray the news. From the first whip cracking snare beat of "Just Got Back" to the last anguished scream of "Aug Wiedersehn", the band made it very clear they were not only back, but untarnished by the failures of recent years. This was a streamlined, steaming hot rock show, presented with equal parts energy, and cool confidence.

The understanding nurtured in the mid 70's and cemented by years of pre-video age touring is deeply embedded in each member, allowing them to stretch sublime pop like "On Top Of The World" to higher peaks, without becoming disorganised. Sparkling treasures like "He's A Whore" from the first L.P. were punched out with knee trembling power.

Petersson's 12 string bass provided a uniquely wide angled melodic bottom end, leaving Nielson free to slap huge chords and nifty solos about with manic glee. The latter still thrashes around the stage like his pants are full of bluebottles, and his arms are covered in bees, auditioning for *Freddie Krueger Meets Spinal Tap* and flicking plectrums into every dark recess of the hall without ever bumming a note.

The five songs from the so-so *Lap of Luxury* LP were so well executed, it was impossible not to be impressed, and the whole audience seemed completely awestruck by Zander's honey-dripping high notes on "If You Want My Love" and "The Flame", which has beaten the young pop upstarts at their own AOR game.

Cheap Trick, like Big Star and The Raspberries before them didn't fit into rock's evolutionary development. Being non-aligned and unadulterated by trend often leads to some confused interpretations. The crowd at The Palace for instance, was hungry for Metal which is a puzzle. Robin Zander didn't draw attention to his wedding tackle once.

The next time Cheap Trick tour, they will be pop stars again. The venue will be too big, the audience will be pubescent and the atmosphere will be hysterical. See you there bubblegum fans.

— MICHAEL WITHEFORD

Gregory Isaacs

Venue: Manchester International 2

IN A near parody of rasta soul brother style a guy makes his jaunty way through the crowd flashing winning smiles. He's off-loading whistles at $4 a throw "Hey man how you doing, you wanna have a good time, you gonna make some noise?" Actually I'm from *Juke*. His face drops: "Oh you won't want no whistle than." What does this mean?

Still, he's doing a brisk trade. Gregory Isaacs may be a peripheral figure where Simon Bates is concerned but tonight he's packed the International to capacity, an interesting crowd it is too. A healthy portion of Manchester's West Indian community plus snow-washed denim hordes from Tiffany's and Tenerife. Gregory has cornered the market in air-brushed but authentic Lovers Rock. It's a furrow he's ploughed with considerable panache for years. Tonight however much of the recorded Isaacs is sadly missing. There's a real sense that instead of getting something sweet and stylish we're making do with the strained and slipshod.

For starters there's the interminable boozy wait for something to happen. Forlornly a far-off sound system plays Delroy Washington. Eventually the band emerge and this jollies the huge throng up considerably. The smile starts to fade through when we realise that Gregory is nowhere to be seen. The band are keen to get the party going but the dial-a-cliche reggae stars-on-45 jam doesn't cut it. Raggamuffin and rub-a-dub are nodded to, but it's all a bit plodding. Finally around dawn Gregory appears. The crowd are noticably muted. Their patience is wearing thin. But Greg pulls it off. He's a charmer and a showman and automatically people warm to the rhythmic sway and melodic appeal of his songs. Songs with basically one thing on their mind. Lyrically they spell it out. You should go back to his place, you shouldn't leave him, you should come back to him, etc. Tolerable stuff handled with some aplomb and wit.

And there's the rub. Cool is playing second fiddle to hot and sweaty. There is a Batley Variety tone to the proceedings. An over amplified end-of-the-pier sing-a-long. Down the front they look ecstatic but even I, no great fan, felt this wasn't the Gregory Isaacs of legend. God knows what the purists thought.

Old faves were handled competently but with no great finesse; the cavalier, ramshackle approach left a bad taste in the mouth. Maybe the fans loved it, but for all the beer, ganja and party music, I reckon they were severely short changed.

STUART MACONIE

ADDAMS FAMILY ANSWERS

ANSWERS

1 John Astin; 2 Carolyn Jones; 3 Lisa Loring; 4 Ken Weatherwax; 5 Ted Cassidy; 6 Ted Cassidy; 7 Jackie Coogan; 8 Blossom Rock; 9 Speak French; 10 "You rang?"; 11 Frump; 12 Ophelia; 13 An African Strangler plant; 14 Carolyn Jones; 15 Lawyer; 16 Itt; 17 Charles Addams; 18 John Astin, Lisa Loring, Ken Weatherwax; 19 Motorbike; 20 Margaret Hamilton played the Wicked Witch Of The West in *The Wizard Of Oz;* 21 *Evil Roy Slade;* 22 *As The World Turns;* 23 Gomez's; 24 Aaron Spelling (*Dynasty*); 25 Herbert Greene, actor Peter Bailey-Britton; 26 Patty Duke; 27 *Road To Bali;* 28 *I'm Dickens, He's Fenster* (1963) and *Operation Petticoat* (1977); 29 *West Side Story;* 30 *Cowboy G-Men* (1952) and *McKeever And The Colonel* (1962).

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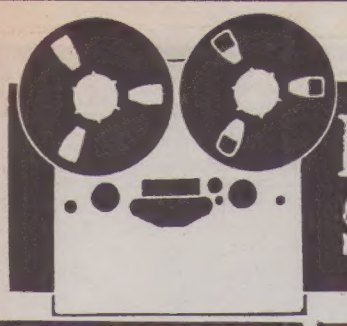

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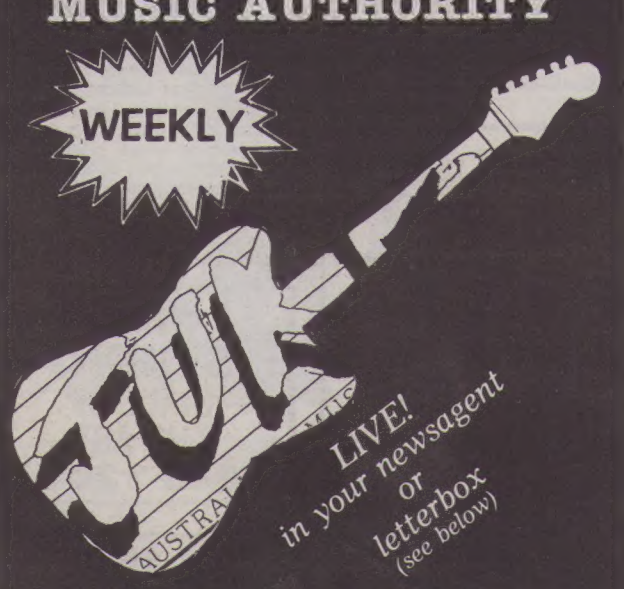

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